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THE CATALOGUE

FOR THE INDEPENDENT MUSIC TRADE

NOV/DEC 1988 • NUMBER 65 • £1.50/$3

FREE LOOP FLEXI SINGLE

CHAPTER 22

Label Spotlight

NEXT

Kitchens of Distinction

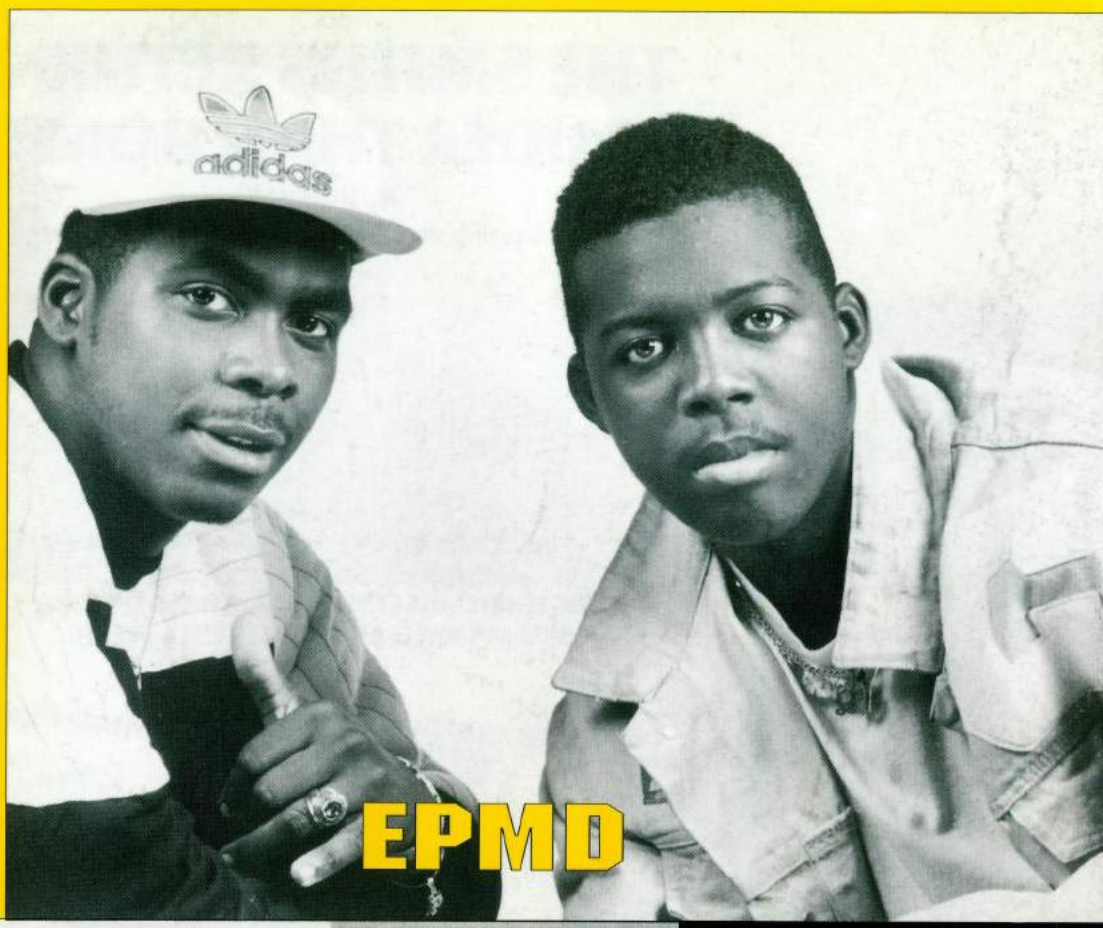
All Because The Lady Loves

Cas Carnaby Five

MINIMAL COMPACT

In Memoriam

IMPORTS
ROOTS
EXPORTS
DANCE



EPMD

TODD TERRY

SLEEPING BAG THE DANCE STANCE

LABEL CHIEF RON RESNICK INTERVIEWED

+ NEW RELEASE NEWS

+ LISTINGS + REVIEWS

+ UK + US + RADIO CHARTS

ALBUMS GALORE: YAZZ + RAPEMAN + KMFDM + WEDDING PRESENT + FRONT 242 + MORE

NOVEMBER/DECEMBER

ALBUMS & SINGLES
ON ROUGH TRADE AND REPUBLIC

THE SMITHS RETURN!
"LOUDER THAN BOMBS"

(ROUGH 255)

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(LIC 10LP)

The first LP release on Republic Records.
Featuring the best of the new wave of New York 'deep house' and 'garage' dance music. Featuring:
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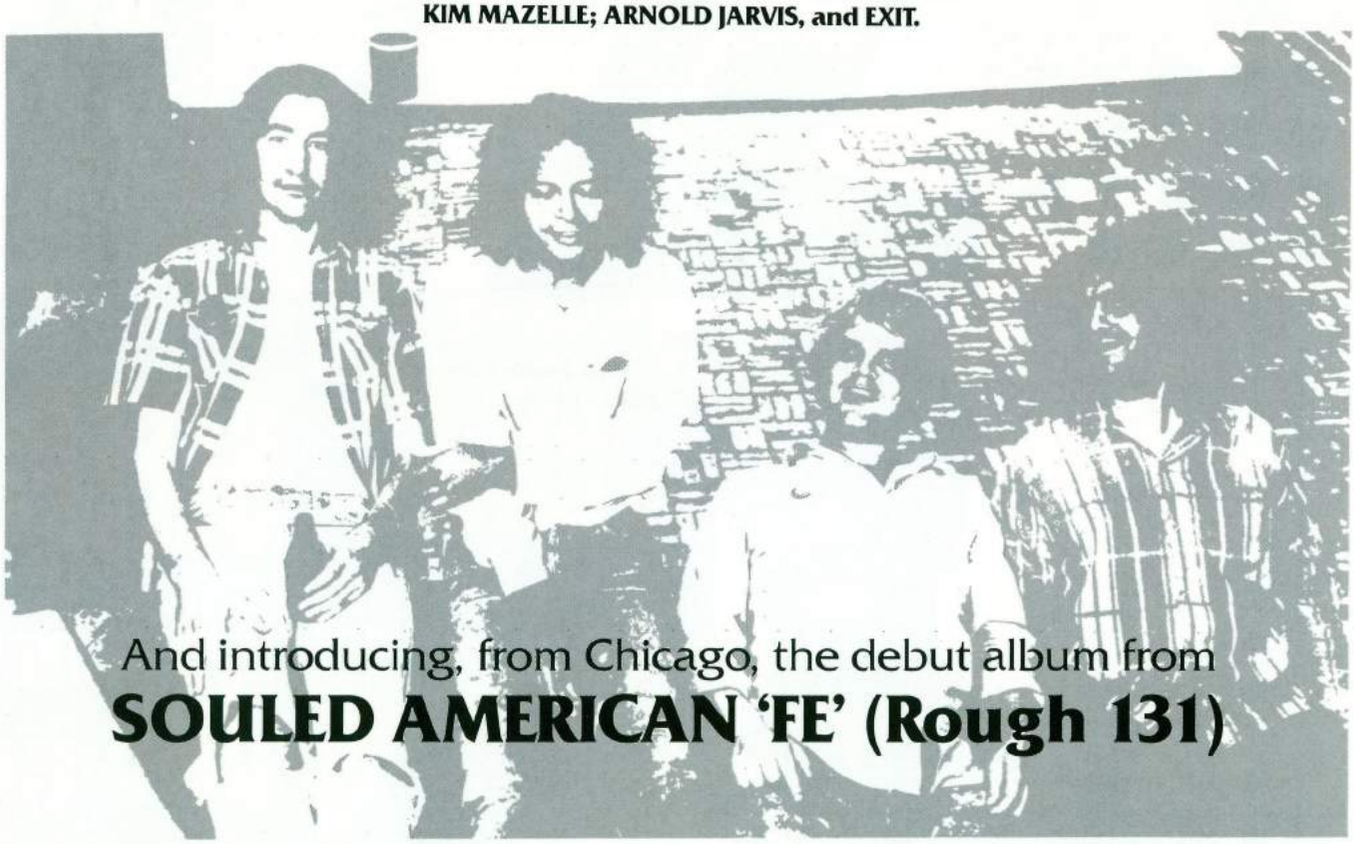

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SOULED AMERICAN 'FE' (Rough 131)

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'Hello Angel' (Rough 110)

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REPUBLIC

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Martin Aston, The Catalogue, October, issue 64

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ABOUT THIS MONTH'S FLEXI

The flexi included with this month's issue features the LOOP song "Torched" from their forthcoming Chapter 22 album, "Fade Out", released this month on vinyl, tape + CD, plus limited vinyl edition as 2 x 12" discs in gatefold sleeve (CHAP(L)LP/C/CD34).

CARTEL THE VITAL LINK

CARTEL WHOLESALE

AREA	ADDRESS	TELEPHONE	FAX
CARTEL SCOTLAND	21a Alva Street, Edinburgh EH2 4PS	(031) 226 4616	(031) 226 3133
CARTEL NORTH	The Grain Store, 74 Eldon Street, York YO3 7NE	(0904) 641415	(0904) 644190
CARTEL EAST & MIDLANDS	6 New Street, Warwick CV34 4RX	(0926) 496060	(0926) 497737
CARTEL WEST	The Old Malt House, Little Ann Street, Bristol BS2 9EB	(0272) 541291	(0272) 540013
CARTEL SOUTH EAST	61 Collier Street, London N1 9BE	(01) 837 4404	(01) 833 4624
SPECIALIST UNITS	at 61 Collier Street, London N1 9BE		(01) 833 4624
DEMIX	Dance, Soul, Funk	(01) 837 5635	
NEW ROUTES	Folk, Blues, Ethnic	(01) 837 5536	
WORLD SERVICE	Imports	(01) 837 5653	

AUTHORISED DISTRIBUTORS

COMPANY	ADDRESS	TELEPHONE
BACKS	St Mary's Works, St Mary's Plain, Norwich, Norfolk NR3 3AF	(0603) 62429
FAST FORWARD	21a Alva Street, Edinburgh EH2 4PS	(031) 226 312
NINE MILE	6 New Street, Warwick CV34 4RX	(0926) 49989
PROBE	8-12 Rainford Gardens, Liverpool 2	(051) 236 659
RED RHINO	The Grain Store, 74 Eldon Street, York YO3 7NE	(0904) 61165
REVOLVER	The Old Malt House, Little Ann Street, Bristol BS2 9BE	(0272) 54000
ROUGH TRADE	61 Collier Street, London N1 9BE	(01) 833 2133

EXPORTS

Rough Trade Exports, 61 Collier Street, London N1 9BE. Tel: (01) 833 4298/2913. Fax: (01) 833 4

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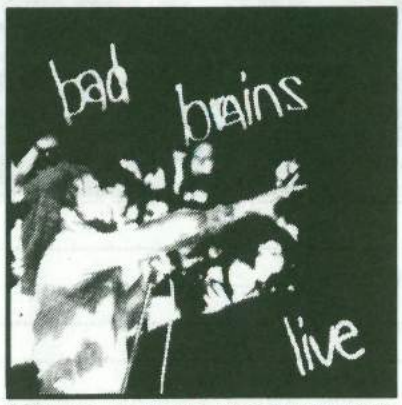
SST

bad brains



Live. *The document. One day this will be found in classes as a tool of instruction in the power of music. It's time to enroll! Culled from five nights on the 1987 "Return To Heaven" tour, "Live" features House of Suffering, Sacred Love, The Regulator, F.V.K. and nine others. CD and CA include Day Tripper bonus track. SST 160 (CD/CA/LP)*

VOLCANO SUNS

Farced. *Peter Prescott and his fabled Volcano Suns bring their piledriving, juggernaut of sound to Lawndale Rock City...with a sound as thick as a single volume encyclopedia and hooks that catch well more than the limit allows. Listen as Brother Superior, Laff Riot and 11 more blinding tracks let the Suns shine in. SST 210 (CD/CA/LP)*

SOUNDGARDEN

Ultramega OK. *The debut LP from these Seattle rockers. Twisted metal from the magnet north with wailing vocal gymnastics punctured by razor-edged guitars, served atop hypnotic-erotic rhythms. Some might good eatin' including Flower, All Your Lies, Mood For Trouble and nine others. SST 201 (CD/CA/LP)*

Das Damen

Marshmellow Conspiracy. *Don't let the name fool you. There's nothing mellow about this EP. Bug, from Triskaidekaphobe, a new guitar-laden version of 555, the majesty of Sky Bar and an autobiographical version of Magical Mystery/Tragical History Tour. Four tasty tunes destined to satisfy any sonic sweet tooth. SST 218 (EP/CA)*

ANGST

Cry For Happy. *Tears of pleasure. A phrase that expresses the fine line between all emotions. Angst does the same with this brilliant collection of songs that offers a new view of old scenes. Includes The Weather's Fine, Only Fools, the traditional Motherless Child, and eight others. SST 206 (CD/CA/LP)*

TAR BABIES

No Contest. *It is no contest when Madison's Tar Babies take their hyper-drive hunger to the mat. On their second SST release, the Tar Babies have added a man who plays sax and killer bomb-laden guitar, and the results are ten new Tartunes. Includes Wisdom Drill. SST 169 (CD/CA/LP)*

ON TOUR IN DECEMBER

ON TOUR IN DECEMBER

OUT NOW! GRANT HART "2541" (EP/3" CD)

P.O. BOX 1, LAWNDALE, CA 90260

SST

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"STRICTLY BUSINESS"

As the title of EPMD's hugely successful debut album for Sleeping Bag indicates, business is what the independent sector has proved it can do, perhaps never more decisively than in the course of this year.

With the BPI/Gallup market survey of the third quarter of this year still showing The Cartel as the UK's leading independent singles distributor with an impressive market share of almost 10%, the independent sector has demonstrated its ability to penetrate this fiercely competitive mainstream market - while the continuing interest in and growth of areas such as folk and ethnic musics, plus successful development of new artists and labels, bodes well for the future.

Nor have the independents been slow to respond to the impact of new technology on the marketplace. More and more catalogue items have found their way onto CD, while new album product is regularly released in all 3 main formats (vinyl, tape and CD). With the 3" CD single becoming a commonplace, labels are also beginning to experiment with both DAT (4AD with the Cocteau Twins' "Blue Bell Knoll", say, or Greater Than One for Kunst=Kapital) and even CDV (Mute).

Equally, this year has seen more developments supporting the thesis that the independent sector may become the last repository of vinyl, as majors remove catalogue from that format to CD only, but increasingly license that material to independents who can often prove a more rewarding source of exploitation.

We can expect to report on these and more in the New Year. For now, this issue features an interview with Ron Resnick of Sleeping Bag, a label which has played a significant part in the international impact of dance music on the world's charts - reflected in the fact that it has been dance product which has provided much of the Cartel's success this year.

Strictly business, perhaps, but still funky.

Meanwhile, have a cool Yule, y'all.

Richard Boon

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The alphabetical airplay poll of the UK's most rad radio shows

UPFRONT

IN THE RACKS

Phew! Too much product, all at once. As if production departments across the industry - let alone suppliers - haven't found this Xmas tough enough already (Xmas starting late August on that front, as it tends to and capacity being at a premium), room enough here only to pick just a few of the hits that will be picked at this time...

Singles of note include, on the disco floor, new releases from **Richie Rich** ('**My DJ**' on **Gee Street**) following his national chart Top 50 hit and support slots with recent Stetsasonic and Run DMC live shows; **Blaze's** '**Can't Win For Losin**' on **Republic**, deep as opposed to acid house; the updated '88 mix of ex-Lynx **David Grant**'s '**Intuition**', and **Baby Ford**'s second, '**Chikki Chikki Aah Aah**' for **Rhythm King**, who also offer **Bomb The Bass**' chart bash at Aretha's '**Say A Little Prayer**', and the return of **D-Moet**, this time on **Big One**, covering David Gates' '**Everything I Own**' - all with radio and club promo plus advertising in appropriate consumer press.

On the pop front, **Sandie Shaw**'s second single from her **Rough Trade** album, '**Nothing Less Than Brilliant**', while rapidly developing label **Sub Aqua** promise two low-retail price singles from **Laugh** ('**Sensation 1**') and **The Wishing Stones** ('**Dead Man's Look**'), both acts touring extensively in the UK before Xmas in support.

Albums, as can be expected, are everywhere at this time of year. So many that, naturally some will get lost in the rush. Likely to stay afloat amidst the deluge are the likes of **Yazz**'s '**Wanted**' (**Big Life**), including her hits and TV-advertised, even, as well as **The Jungle Brothers**' '**Straight Out Of The Jungle**' (**Gee Street**), hot on the heels of their recent single success and with bonus free 12" on initials; hot dance records from Todd Terry, following his 'Weekend' single with '**To The Batmobile Let's Go**' LP and **EPMD**'s '**Strictly Business**' through **Sleeping Bag**'s new UK arrangement and more. Dance in a different stylee is represented by the latest Attack albums, retro comps from **Toots & The Maytals** ('**Do The Reggae**') and '**Shocks Of Mighty**' from **Lee "Scratch" Perry & Friends**, each comprising classic works from the '60s and early '70s.

The rock/pop axis offers **The Wedding Present**'s 10" mini of their fun-filled '**Ukranian Peel Sessions**' (**Reception**); the long awaited **My Bloody Valentine** debut LP for **Creation**, '**Just Anything**' (all formats), including their current single 'Feed Me With Your Kiss'; while harder tastes are catered to by **The Lemonheads**' '**Hate Your Friends**' (**World Service**) and the latest thrash from **Napalm Death** ('**From Enslavement To Obliteration**' on **Earache**).

Elsewhere, **Rough Trade Records** recommence their CD-single programme of Smiths reissues with another batch of four, not without collector appeal. Included are '**Heaven Knows I'm Miserable Now**' and '**Boy With The Thorn...**' (as their vinyl 12" releases), plus '**Barbarism Begins At Home**' (as German 12", previously unavailable) - all with 3 tracks - and a CD format for '**The Headmaster Ritual**', last issued on vinyl in Holland, now with 3 live tracks. Also, just when you thought it was safe to back into the record store after 'Rank', the domestic release (all formats) of the double-comp '**Louder Than Bombs**', previously available in Europe only in limited quantities from America.

Other compilations of note include the collection of all 7" released by **Sarah** to date, '**Shadow Factory**', featuring The Sea Urchins, 14 Iced Bears and more; plus the greatest of greatest indie hits from **Beechwood**, with '**CD88**', summarising 15 tracks from the 100+ featured on their regular 'Indie Top 20' series (including 4 not previously included) on double-LP and -MC, also single CD, with material from Michelle Shocked, Wire, Bradford, Wedding Present, PWEI, Shamen and more. Did we say "stocking-filler" earlier?

IN PRINT

Magazines available now to fill those seasonal post-prandial hours to come include: through Revolver, the latest issue (**#13**) of **Soul Underground**, increasingly influential, this time featuring the James Taylor Quartet, Mighty Diamonds, Jerry Dammers on South Africa, women in rap and much, much more from the global dancefloor. Do it now! **Contact**: 70/71 Wells Street, London W1P 3RD tel: (01) 637 4227.

Fast Forward, recently responsible for a particularly mind-warping and/or stomach-turning series of shrewdly opportunistic "Acid House" Smiley T's in a variety of colours and dubious humour, provide issue **#9** of the **Encyclopaedia Psychedelica**. With a fervour about the Psychedelic Rebirth of the World Spirit, with which even the most evangelical doorstop Godhead peddlar just can't compete, this issue completes their notoriously uneven A-Z of "psychedelic psuperhumans" including Timothy Leary, Nostradamus and ex-Holly Graham Nash, amongst others. Far out. Was it the Goddess that turned Thatcher "Green", or just blandishments from the nuclear power brokers? Find out the answer to this and more **from**: PO Box 833, London NW6.

With free hard-vinyl 7" this month are both the debut issue of collectors' 'zine **Spiral Scratch** (on disc: Sisters Of Mercy, it says here); plus issue **#7** of **Sniffin' Rock**, interviewing the Hard-Ons, World Domination Etc, Godfathers and more (on disc: World Dom live, The Cateran and Bastard Kestrel). **Details**: 26 Brockwell Court, Effra Road, London SW2 1NA tel: (01) 326 0562.

INDIESTRUCTABLE ▶▶ INDIESCRIBABLE

CD88 ▶▶

INDIESPENSABLE

CARTEL

Released Nov 7th Double Play CD: CD88 Double Album: CD88LP Double Play Cassette: CD88MC

IN BUSINESS

New label acquisitions of note include that of **Nuclear Blast Records** by **Red Rhino** - rumours of whose demise are, as the saying has it, greatly exaggerated. Thrash fans will be pleased to be able to acquire at low domestic price the previously expensive imports from the likes of Toxic Shock, Gold Frankincense & Disc Drive, the debut of Impulse Manslaughter and more (LP dealer price £3.05). New releases - to include the "Pleasures Of Life" compilation featuring Napalm Death, Extreme Noise Terror and Unseen Terror, amongst others - and back catalogue will become available in batches.

Nine Mile add to their label roster new label **Damaged Goods**, established to release classic punk/new wave singles and LPs of old, kicking off with material from slapstick punks Slaughter & The Dogs, the "Where Have All The Boot Boys Gone?" teen anthem (initially in limited red/black splattered vinyl format, with free stickers and postcard), plus album to follow. Upcoming are promised the Various Artist "Live At The Roxy" LP (with Wire, Buzzcocks and more) reissue and singles from Adam & The Ants, X-Ray Spex and others. Retro rarities, all.

Launched at Berlin's BID event last month, a cooperative venture formed by an informal grouping of key German independent distributors, **'The Magnificent Seven'**, a lobby and campaigning group including: Rough Trade GmbH, BCM, EFA, Italo Heat, Plane, SPV and Zensor. Aims are to strengthen the common interests of the independent sector in Germany at both media and business levels; presenting a united front on, for instance, the complicated question of the German charts (an unrepresentative situation too dense to analyse other than by way of example: records are proposed to the chart-determining body as suitable for inclusion by labels themselves; acceptance often resulting in gross anomalies, whereby records that are being returned in droves to suppliers can still rise in the chart), as well as entering common negotiations with manufacturers. Looking also to exploit and develop cooperative promo/marketing possibilities, The Seven are at pains to point-out that this is not the founding of one national German distribution service. Certainly hard to imagine the UK's distributors acting in similar concert!

Also established last month, **Rough Trade Holland BV**, opening up to provide a domestic service for imported and licensed product on domestic terms, as well as offer Netherlands artists and labels a competitive service, including provision of marketing and promo facilities. **Enquiries welcome to**: Voldersgracht 11a, 2611 Et Delft, Holland tel: (015) 15 89 35 fax: (015) 13 00 91.

Back home on the retail front, the coordination wing of Cartel Wholesale has begun to hold a series of meetings with the independent retailers constituting the **'Chain With No Name'**, to discuss areas of common interest to this area of the market and responses to the perceived threat of monopolistic High Street chains/multiples. Reports of the first meeting suggest that independent retailers feel confident about their competitive future, as long as independent labels can present coherent strategies. Good luck to them, we say! CWNN info from Rough Trade's **Marketing** mob on (01) 837 5660.

Meanwhile, as if to provide proof that the independent retailer can thrive in the current climate, the legendary **Rough Trade Shop** (no relation, by the way) last month opened its second London retail outlet, in Neal's Yard, Covent Garden, London WC2 tel: (01) 240 0105.

UPFRONT >

MAGAZINES RECEIVED

Kerville Kronikle #3 chronicling the history and performers of The Kerrville Folk Festival and more, mythical discovery site of the myth-laden Michelle Shocked, with interviews with Steven Fromholz, Rusty Wier, Tom Russell and more. Riveting stuff for Roots fans and afficianados, and of more than passing interest to passers-by. **Contact**: Arthur Wood, 127 Pinewood Drive, Bartley Green, Birmingham B32 4LG tel: (021) 421 5596 (post 7pm).

On The Terraces, football fanzine featuring with its latest issue the first in a series of five with flexis. Current floppy is a remix of "Billy, Billy MBE" by Adrian Sherwood, a tribute to (quote): "demi-God and hero of the terraces Billy Bonds", in a strictly limited edition of 2000. **Get the boot in**: PO Box 1511, London NW1 6RY (single issue #1.00 P&P incl).

Great little A5 booklet analysing and debunking the relationship between politics and sport, entitled somewhat obviously **Politics In Sport**, providing both proto-Situ stylee analysis as well as a fab glossary of sporting quotes: from Orwell's "Sport is war without the shooting" through to Harold Brighouse's "Employers of all men know that good football is the antidote to strikes" (in 1913) plus Albert Camus' "Everything I know about morals, I learnt on the football field." Produced by Agit Press, an associate of Agit Prop Records, who also release a related double-album by Chumbawumba, "101 Songs About Sport" (PROP004). **Kick Off**: Box 4, 52 Call Lane, Leeds LS1 6DT.

Fave US mag, **Option**, issue **#23**, features David Thomas, Colin Newman, Michelle Shocked, WOMAD, Mike Mantler and a whole host of the really good stuff that keeps it forever in the forefront of The Catalogue's magazine-rack. Currently pushing a sales-drive encouraging non-US and non-Rock labels to support, by the supply of review product as well as the always hoped-for advertising, upgrading presentation and circulation, there can be no higher recommendation than this: Whoever you are, whatever you do, if you're at all interested in any or all forms of music, you're dead without it! (Can we trade ads again, Scott? - Ed.). Usually available through the Cartel via World Service (buying policy permitting) or by enquiry to: 2345 Westwood Boulevard, Suite 2, Los Angeles, CA90064 USA tel: (213) 474 2600.

BOOKS RECEIVED

From **Ready Made Publishing**, Sielwall 7, 2800 Bremen 1, West Germany, the latest necro tome fetishising the short but influential career of **Joy Division**, **"Shadowplay"**, 180-page English-language book of rare pics, interviews, lyrics and historical footnotes. Plus bibliography and discography and a reasonable amount of the deism we've come to associate with this subject. 'S OK, really.

More than OK, the **Town & Country Music Guide**, "everything you need to know about the music business", a Filofax-style directory aimed at aspiring music upstarts (bands and/or labels, even consumers). Over 100 pages of guidance covering important aspects of the industry, from rehearsals to Stadiums, from demos to Triple-LP Box Sets. Well, maybe not quite that comprehensive, but certainly a practical, tactical offering; dealing ably with the niceties of contracts and lawyers and stuff like that, outlining the functions of the BPI, PPL, PRS, MCPS and more, too (and if you don't know what those initials mean, you'd better find out!). Plus good service directory (agents, pluggers, manufacturers, etc.) and '89 diary. **Find out from**: The Town & Country Club, 9-17 Highgate Road, Kentish Town, London NW5 1JY tel: (01) 485 5256 fax: (01) 284 0833.

Lastly, printheads **Strange Things** (issue #4 still available, with Syd Barrett, Man From UNCLE, Van Morrison and more) goes VINYL, with the pic-disc limited-edition album launch of **The Seeds' "Evil Hoodoo"** compilation. Info from Revolver or **direct**: PO Box 263, St Albans, Herts AL1 3NG.

Similarly moving from printer to pressing-plant, Lindsay Hutton's celebrated **Next Big Thing** has, as a label, releases from **The Skeletons ("In The Flesh")** and **Girl Trouble ("Hit It Or Quit It")**. Discuss these delinquent garage developments with Fast Forward, or **directly**: 20 Albert Avenue, Grangemouth, Stirlingshire FK3 9AT tel: (0324) 482724.

A GUY CALLED GERALD

the debut album

HOT LEMONADE

RHAM - DISTRIBUTED BY RED RHINO & THE CARTEL - RA1

DEMIX

WELL, IT'S NOVEMBER and as winter draws ever closer, it's time to get the woolies out - unless, of course, you've got the latest DeMix releases to keep you hot. Currently rocketing up the singles charts are the **Jungle Brothers** with **'I'll House You' (GEE12003)** and **Yazz**'s **'Stand Up For Your Love Rights' (BLR5T)**, while in the album charts **Bomb The Bass' 'Into The Dragon'** is heading Top 30.

But there's a lot more in store. Look out for **D Tok**, **'Direct And Live' (BP12004)** and **LF Bass' 'Play Her Way' (BP12003)** from **BPM Records**, two quality tracks with production chores handled by Tony Thorpe. Also, from **Flim Flam** is the new release from **Frankie Munch & The Funky Bunch. 'Don't Let My Funk Die' (LURV001T)** is a fusion of funk and go-go which works very well, resulting in excellent club material. And check out the **MD Emm 'Fanning The Flames'** remix **(LICT002R)**, a four-track floor filler from **Republic**, and from **Submission, Disconexion**'s **'Make It Happen',** a dance track with a killer bass line - wicked!!

By now you should be aware of **Sleeping Bag** now coming through the Cartel, a label which has been at the forefront of innovative black music in the States. Out now and doing the business in the clubs is **'Weekend'** produced by **Todd Terry (SBUK001T),** an excellent dance track which revives Class Action's track and should crossover to the national charts. Todd's album follows - bound to be a classic if his previous cuts are anything to go by **(SBUKLP002).** Having sold over 600,000 in the States, **EPMD**'s album, **'Strictly Business' (SBUKLP001)**, is destined to do well in the UK, with its domestic release this month. Also, welcome to the Cartel to **Silhouette Records**, whose first release will be an updated cover of **Omari's 'After Loving You' (SILHT001)** - check it out!

Republic have a busy schedule this month. Early on sees the release of **'Can't Win For Losin' by Blaze (LICT004)**, while later they reissue the much sought-after track, **'We Rap More Mellow'** by **The Younger Generation (LICT008)**, a definite for the record box. Also, **'The Sound Of Deepest New York',** a compilation LP of quality garage and deep house tracks, such as Ruffneck's 'Feel The Music', Joe Church's 'Can't Wait Too Long' and many more **(LICLP001)**.

'Chikki Chikki' is the new single from **Baby Ford (BFORD002)**, a pulsating dance track combining disco girl chorus with a thudding bass line and up-to-date production - with just a touch of acid! Also from **Rhythm King**, the third **Bomb The Bass** single and, as I predicted here last month, it's **'Say A little Prayer'** from the album, a synth-based slowie with sultry female vocals **(DOOD12003)**.

Towards the end of this month the label offer their **'Bumper Edition'** compilation LP - a definite stocking-filler, methinks. As is the **Big Life** debut LP from **Yazz, 'Wanted'**, including her hits to date and other quality material.

This month **Gee Street** release a landmark album in the world of rap, **'Straight Out The Jungle'** from the **Jungle Brothers**, with a bonus megamix 12" on initials **(GEEA001),** as well as **Richie Rich**'s **'My DJ (Pump It Up)'**, a killer track which starts with the intro to JB's 'Get Up, Get Into It and Get Included', with a steady bass line, a churning synth and an assortment of samples. Sure to do well on the dancefloor and in the racks **(GEE12007).** And look out for the new **MC Gold Top**'s **'Journey Into Rap'** and **Eternity**'s **'Wau Volume 1'** album **(GEEA002)**.

Bomb the Bass by Simon Fleury

For those who dislike acid or the hardened sound of rap there is the **alkaline solution**: this month sees the release of a classic soul set from **Bobby Thurston, 'Sweetest Piece Of The Pie' (HH1135)**, a must for collectors. And those who like the good groove should check out **'The Time Is Right' (TIRLP001)**, a compilation of some classic soul tracks licensed from CBS.

Well, that's all for now, folks. Check me out next time, when I'll present the hot new releases that will make '89 a hot New Year. I can't wait and I know you can't wait, but hang loose till then.

Dave "Harris Tweed" McLaverty

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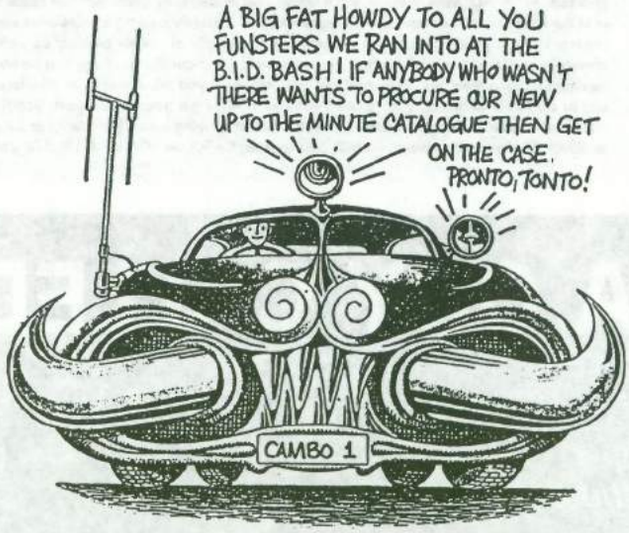

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< NEW ROUTES >

WELL THE NIGHTS HAVE DRAWN IN, the clocks have gone back and there are pets recovering from heart-attacks all over the country. Yes, it's November and children are to be seen paying 'conkers', throwing bangers at old ladies and beating smaller children into giving their bus-fare for the Guy (I should be doing well out of this!). Merrie Olde Englishness abounds and pubs start selling mulled wine for folks to sup, having gone a-mummering.

A time for people to discover that most-reviled of musical forms - traditional Folk music. Or, at least, it would be if there were any to be found. For, with the growing interest in World Music and the thankfully improved availability of same, there seems to be a corresponding reduction of interest in the aforementioned unmentionable.

Obviously, the improved awareness, from both the media and the consuming public, of World Music and, therefore, the world, is one of the most exciting and gratifying aspects of late '80s Britain. One must also acknowledge that, as ever, there are many fine artists who are taking Folk as their basis, and are reinterpreting it with an '80s conciousness - witness The Oyster Band, Michelle Shocked, Horseflies and Cindy Lee Berryhill.

However, despite all the fine music that abounds, I feel that strictly traditional music still has a relevance and a place in today's market. A quick tip of the old cloth cap, then, to **Green Trax** for giving us the **McCalmans' 'Listen To The Heart'** LP **(TRAX019).** Good stuff, at any time of the year.

Sally Timms - The Mekons lead singer delivers an album

Roy Harper can remember the '60s folk revival, but has always managed to steer an individual path; although, hopefully, he leaves the driving to someone else, if his new album title is anything to go by: **'Loony On The Bus'** (AWL1011) is the latest stage in the **Awareness** vinyl-domination campaign. This is a useful addition to the five Harper albums re-released earlier this year. There are 10 tracks of previously unreleased material, with a bonus cut on the CD (see review elsewhere). Roy is touring throughout November - contact New Routes for details, but note the special show in Birmingham Town Hall on the 26th, when Dick Gaughan will also be appearing.

Following-up the batch of **King** releases in September, we have a new grouping available. 15 titles, all of which are classics. Highlights include **Moon Mullican**, **Hawkshaw Hawkins**, **Freddy King**, **Champion Jack Dupree**, **Otis Williams**, **The Platters** and the wonderful **Wilburn Brothers**, amongst others. All are #3.05 dealer, cut from the original masters and are in the original sleeves. Ring New Routes for further information.

Discafrique have just released **'Advance Kusugar'**, third in their compilation album series of Zimbabwean hits **(AFRILP006)**. Featuring Jonah Moyo, the Jiros Jiri Band, Amanzo Okuphila, Master Chivero and many more. Yet another indispensible collection from the label that brought you 'Take Cover' (Charlie Gillet's favourite African compilation) and 'Goodbye Sandra' (Vols 1 & 2, respectively, and still available).

The Mekons have long been one of the UK's most interesting bands redefining the traditional tradition. **Sally Timms** is their lead singer and has come up with one of the best albums of this year. **'Somebody's Rocking My Dreamboat' (MOTLP021)** features the likes of Brendan Croker, Jon Langford, Chet Taylor and Emma Bolland (who also did the cover painting) amongst the Drifting Cowgirls who provide excellent backing for her fine voice. 'Horses', 'Rhinestones' and, from her **TIM Records** single of last year, Dolly Parton's 'Down From Dover' are stand-out tracks.

And, for anyone who saw Big Joe Duskin, Otis Grand & The Dance Kings and Rumillajta in the UK recently, don't forget that they all have records currently available and selling through well.

Till next year, then. And in the meantime, just tell Santa that all you want for Xmas are those new New Routes.

Guy Hayden

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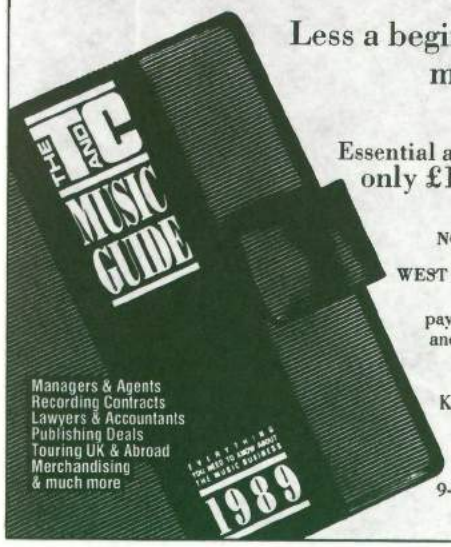

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< WORLD SERVICE >

YO DUDES! Well, while Blighty is busy being swamped by Acieed, the USA guitar attack gets stronger and stronger. Fuelled by blinding UK dates from the likes of Sonic Youth, Dinosaur Jr and Band Of Susans, the guitar rollercoaster is gaining momentum, with some groovy new releases this month.

First off, while Mr Albini is causing controversy wherever he goes with Rapeman, Santigo Durango ex of the Big Black parish launches his new combo **Arsenal** with their debut LP entitled **'Manipulator'.** Pretty cool it is too!

Next up, the **Wanghead** label. Home of Art Phag and Elvis Hitler (whose debut LPs should both have had UK releaseson Vinyl Drip and Enigma by now) have two mighty rockin' new releases. **'The Mud, The Blood & The Beers'** is the debut from **Nine Pound Hammer.** A glorious nasty hybrid of country, trashabilly and punk rock - 9lb Hammer are hot. But even better is Wanghead's other release, the wonderful debut by **The Fuk Notz,** charmingly entitled **'Let's Play Scratch-'n'Sniff With Grandpa's Butt'**. Suffice to say, just go out and get this record NOW.

Moving to New York, we have the first release from **The Stripminers**. A self-titled 12" EP that has a chaotic wall of noise in the Swans vein. It's produced by Wharton Tiers (Sonic Youth) and the inimitable Kramer.

And while we're talking about Kramer, he's also responsible for producing the new LP by **Galaxie 500**. Entitled **'Today'**, it's a great mish-mash of The Velvets, The Feelies and JAMC.

Lastly on the Kramer front, his **Shimmydisc** label unleash a brand new LP by **B.A.L.L** called **'Bird'**. Noisy as fuck, 'Bird' also features a great parody sleeve of the infamous Beatles 'Butcher' cover.

The debut LP by **Idiot**, **'Where Is The Logic'**, comes in an initial pressing of 500 in a great fun package which includes cut-outs, slides, etc. Idiot are a whacky SF Butthole-esque band. Get them while they're hot.

Lastly this month is an LP by **Chicken Scratch**. **'Pass The Porcupine'** is an LP of guitar buzz in the Agitpop/firehose vein. It's produced by Albert Garzon of 10,000 Maniacs fame, too!

Well, that's the end of our travels through the USA. Next time we'll be exploring the delights of Australia and probably an update on America too.

Same place, same time, next year. **Pete Keeley**

WORLD SERVICE TOP TEN

1	**FUK NOTZ** —*LET'S PLAY SCRATCH'N'SNIFF WITH GRANDPA'S BUTT* LP	WANGHEAD
2	**RANCID HELL SPAWN**—*FESTERING PUSS* 7"	STUNCH
3	**THE GIRLS**—*CHICO'S GIRL* 7"	
4	**VARIOUS**—*BLUE DEMONS - MEXICAN ROCK & ROLL FAVOURITES* LP	NUMERO UNO
5	**COACHMEN**—*FAILURE TO THRIVE* LP	NEW ALLIANCE
6	**SOME LOVES**—*NOW YOU KNOW* 7"	WHITE LABEL
7	**STRANGULATED BEATOFFS**—*SHAKE YOUR DICK* 7"	
8	**NINE POUND HAMMER**—*THE MUD, THE BLOOD & THE BEERS* LP	WANGHEAD
9	**ARSEAL**— *MANIPULATOR* LP	
10	**BITCH MAGNET**—*STAR BOOR* LP	

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< SHIPPING OUT >

HO HO HO and it's back to the typewriter for the last installment of Shipping Out of '88. On the whole it's been a pretty funny year for the exporters, with labels trying all sorts of methods to gain more overseas sales for their records. Some have worked and some haven't, so let's have a quick look at some classic ploys - and their pitfalls.

First up is that old beauty, the Limited Edition. For the singles market this is usually a remix and uses different formats, but I'll go into that later. Albums, it's usually a different story and the limited number stated in the advert or listing quickly doubles, or in some cases trebles, according to demand. Good sales ploy, but if you're going to limit something to 500, just make sure more than 500 don't go into any one territory. It has happened and I've had a lot of questions to answer rather quickly. Secondly, the Different Format. Everybody wants the copy with the free spoken-word LP or the CD single with the free badge. Great way of pissing-off Licensees, but if you don't like them that much, then what are you doing dealing with them in the first place? Sure, it helps the UK chart placing, but it also helps cause a demand that cannot usually be filled and can lead to mass profiteering from certain people I dare not mention. So, let's be fair and if you do it here, then do it there, or at least give the export market some finished-product to play with. Constructively, this can work well with back catalogue, as we have all seen - but soon the range of formats will wear out. "Bela Lugosi's Dead" has now been available on so many formats that I think the only issue remaining would be on puke orange vinyl with a free sachet of formaldehyde so the punter can find out just what the song is about, and how it happened.

Rewriting the track in the language of the country it's destined for can also prove to be a hit. The Wedding Present have just touched on this scam, as did The Essence. The Wedding Present did it with a French version of "Why Are You Being So Reasonable Now?", which ended-up selling pretty well in Australia, funnily enough. Nico used to sing a lot in German and sold fairly big in the States - but be careful. One album I touched upon last year had the war anthem of Nazi Germany, sung in German, as one of its tracks and the only place it was a hit was in the Returns Dept. at Collier Street. So remember that the Germans do not possess the English sense of humour. Sales for that particular artist in Germany have decreased 10-fold, since.

Lastly comes what could be an idea for the future. Those old Polish copies of Joy Division singles sell pretty well in America, so why not incorporate into the artwork a provision for thick Eastern bloc-style cardboard and "Made in Poland". Then increase the dealer price and you're away laughing.. Honestly, nobody will know.

So, that's it for this month, and I wish all my readers all the best for the silly season. I'm off to hide in the Third World for a month or so, but will be back in the New Year with more tales of the crazy world market. **Harry Russell**

NOVEMBER EXPORT TOP TEN

1	**Sandie Shaw**	*Hello Angel*	Rough Trade LP
2	**Died Pretty**	*Lost*	Citadel LP
3	**Jungle Brothers**	*I'll House You*	Gee Street 12"
4	**Todd Terry**	*Weekend*	Sleeping Bag UK 12"
5	**PWEI**	*Def Con 1 (remix)*	Chapter 22 12"
6	**Phase II**	*Reachin' (remix)*	Republic 12"
7	**Yazz**	*Stand Up For Your Love Rights*	Big Life 12"
8	**Napalm Death**	*From Enslavement*	Earache LP
9	**House Of Love**	*House Of Love*	Creation LP
10	**Foetus Interruptus**	*Thaw*	Some Bizzare LP

CHAPTER 22 RECORDS

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LOOP "BLACK SUN" 12 CHAP 32

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CHAPTER

Back in 1984, when Goth was barely out of nappies, Balaam and the Angel manager Craig Jennings gave birth to Chapter 22 Records with no greater intention than releasing one or two showcase singles by his boyz. At this point, had he taken a glimpse into the future of the label, he would surely have assumed his crystal ball were in dire need of a service. Even when he completed the signing of The Mission, CJ still had no idea what he was getting into: Chapter 22 was, as far as he was concerned, just a handy device to get ugly bands onto major-label shopping-listss. Little did he know how his baby business was destined to grow, branching-out from the hairy wheeze of the twin Rock Monsters to fund fully thirty-five releases over the next four years, gaining world reknown as a gambling label with a star-breaking, multi-faceted roster.

Chapter 22 has released wimpy mod records, Stadium Rock records, hip-hop records, avant-garde synth disco records and psychedelic swirly records. Chapter 22 is the label that put the eccch! back into eclecticism.

The successful signing of US cult heroes Suicide confirms the official label outlook that they are now on a fiscal and organisational par with any other independent, and able to compete with the majors on their own terms. Vega and Rev were aware of Chapter 22's reputation before they put pen to paper, finally being wowed by the Midlanders' comprehensive marketing strategies and their fine line in bullshit...

Most Chapter 22 albums are released in LP, cassette and CD formats; Pop Will Eat Itself's 'Def Con 1', released in July this year, was the label's first CD single. Music press advertisements, sometimes running to full pages accompany releases and are occasionally augmented by blanket flyposting campaigns.

From there on in, ultimate success or failure is down to the bands themselves...

REPORT: **DJ FONTANA**

As I've said, if it weren't for **BALAAM AND THE ANGEL** there'd be no Chapter 22; no established Midlands-based Groove Empire, and, moreover, we would still be awaiting the first cake-crazed longhairs to appear on national TV wearing their pyjamas. Balaam released three singles and an LP in C22's first year, before being snapped-up by Virgin and disappearing without trace for three years. Reappeared recently wearing biker gear, touting a new metal sound and song-titles like 'Live Free Or Die'. Bring back the 'jamas!

After the Sisters of Mercy split, and both halves went on to release crap singles as The Sisterhood, who would have invested a single rusty washer in the future career of the Eldritch-less breakaway bunch? Craig Jennings, that's who. Thanks to a drinking ling between Balaam and **THE MISSION** manager Tony Perrin, CJ heard the band's tapes and offered them a short-term shop-window deal. 'Serpent's Kiss' made it to number 70 in the national charts; 'Garden of Delight'/'Like A Hurricane' climbed as high as 46, then Phonogram stepped-in to take over the Herculean effort required to boost Wayne Hussey to teen pin-up status.

Local Wolverhampton band **THE WILD FLOWERS** were an early CJ signing who have stuck with C22 ever since, releasing a sizable pile of singles, EPs and LPs along the way. The band command respect rather than adoration here in the UK, but they sell well in the States (where they're signed to Slash/Warners) and that's where they're now spending an increasing amount of time recording songs about dustbowls, tumbleweed and rattlesnakes, playing live and making key additions to their leather trouser collection.

The first time I ever saw **POP WILL EAT ITSELF** play live, they bounced happily around their greasy hairdon'ts, playing one-minute buzzsaw Buzzcock rip-off riffs and trilling composite rip-off lyrics. To be honest, I never envisaged a time when the Poppies would tour Russia as a world-trouncing hip-hop combo. This month's 'Now For A Feast' compilation neatly sums-up the grebo sound, containing everything they released up to and including 'Love Missile F1-11'. Poppie manager CJ's partner at C22, Jem Kemp, who joined forces around mid '87, reckons the 'Box Frenzy' LP came out maybe three months too early for the band's own good, at a time when their transition was at an uncomfortable midway stage. PWEI are currently airing a far more guitarry R&R/hip-hop hybrid, in which they are undoubtedly leaders of the field, on the Public Enemy/Run DMC tour. Signed recently to RCA for a figure 'in excess of £100,000'.

The Mighty PWEI Pop Will Eat Itself

22 RECORDS

Dawn After Dark (pic Dave Travis)

DAWN AFTER DARK, the Rock band fronted by Kerrang! journo Howard Johnson, are seen as the label's potential biggest sellers in the future. They have enjoyed a string of brilliant live reviews (surprisingly, mainly in Kerrang!), and, with the release of 'The Groove', are all set to build on the reputation earned by the invigorating geetar-anthem 'Crystal High'.

MIGHTY MIGHTY were the next Chapter 22 signing. In the time they were on the label, they moved direction from ageing-mod wimp-pop (hear 'Throwaway') into Radio 2 ballad territory (hear 'One Way'). After making a lush, swanky LP for #8000, lead-singer and absurdist sex-symbol Hugh Harkin decided to call it a day. "They could have been Squeeze in another era," Jem believes. I'd like to think Hugh could still, one day, find acceptance as a modern-day Matt Monro.

Whenever you pick-up a music paper and read a single sentence mentioning 'out-of-focus sonic demons from a deserted house in the woods', 'mind-expanding psychedelia', 'nagging metallic efficiency' and 'linear Sturm und Drang', it's a fair bet **LOOP** were the boys who put the bee in the stringer's bonnet. 'Collision' sold over 10,000 copies, including a surprising number to the turned-on European market, where it seems Josh and Co's wiggy wah-wah pummelling goes down a treat. 'Fade Out', their debut C22 LP, is awaited with volume-knob and Paracetamol at the ready.

Without a doubt, one of Chapter 22's greatest coups was to beat a hundred other labels to the signing of the legendary US techno-disco-weirdos **SUICIDE**. The new LP - Alan Vega and Martin Rev's first new material after eight years apart - is sure to be a massive seller, and should be unmissable if it's anything like up to the quality of the duo's previous two classics. Suicide pre-date virtually all crazed synth-pop, and if you think they've had no influence on the current acid-house groove, think again! A new acid-mix version of 'Cheree' could be the club hit of the decade!

YEAH GOD! were a shambling mess when they were first picked-up, but have since evolved into a popular tongue-in-cheek thrash-metal outfit. Snap, Frank and ex-Poppie roadie Buzzard "have been listening to the likes of Stump, Extreme Noise Terror and bits of rap...", mangled elements of which surface on their current 'Sumo' EP.

Yeah God (pic Dave Travis)

CHAPTER 22 DISCOGRAPHY

‡ Balaam and the Angel	World of Light	Nov '84	CH22001 (12" only)
‡ Balaam and the Angel	Love Me	March '85	CH22002 (12" only)
‡ Balaam and the Angel	Day and Night	Sept '85	CHAP3(7) (7&12")
Balaam and the Angel	Sun Family	Nov '86	CHAPLP4 (vinyl only)
‡ The Wild Flowers	It Ain't So Easy	April '86	CHAP5 (12" only)
‡ The Mission	Serpent's Kiss	May '86	CHAP6(7) (7&12")
‡ The Mission	Garden of Delight/Like a Hurricane	July '86	(12)CHAP7 (7&12")
Also as limited edition 12" with 'Dancing Barefoot' replacing regular 12" extra track 'The Crystal Ocean'			(L12CHAP7)
The Wild Flowers	A Kind of Kingdom	Sept '86	(12)CHAP8 (7&12")
Pop Will Eat Itself	*Poppiecock - The Poppies Play 5-a-side*	*Oct '86*	(12)CHAP9 (7&12")
Mighty Mighty	*Throwaway*	Dec '86	(12)CHAP9 (7&12")
Pop Will Eat Itself	*Sweet Sweet Pie*	Jan '87	(12)CHAP11 (7&12")
Mighty Mighty	*Built Like A Car*	April '87	(12)CHAP12 (7&12")
Pop Will Eat Itself	*Love Missile F1-11*	May '87	(12)CHAP13 (7&12")
Also as limited edition 'Designer Grebo Mega-Mix' *12" with 4 tracks (L12CHAP13)*			
The Wild Flowers	*No Surprise/Dust*	July '87	LCHAP14 (7" promo only)
The Wild Flowers	*Dust*	July '87	CHAPLP15 (vinyl only)
Pop Will Eat Itself	*Beaver Patrol*	Sept '87	(12)CHAP16 (7&12")
Also as limited edition coloured vinyl 7": 2000 pink, 1000 clear (LCHAP16)			
Pop Will Eat Itself	*Box Frenzy*	Oct '87	CHAP(LP/C/CD)18 (LP,MC,CD)
Mighty Mighty	*One Way*	Oct '87	(12)CHAP19 (7&12")
Pop Will Eat Itself	*There Is No Love Between Us Anymore..π Jan '88*		(12)CHAP20 (7&12")
Also as limited editions: 7" pic-disc (LCHAP20) and 12" (L12CHAP20)			
Mighty Mighty	*Maisonette*	Jan '88	(12)CHAP21 (7&12")
The Wild Flowers	*Broken Chains*	Feb '88	(12)CHAP23 (7&12")
Mighty Mighty	*Sharks*	Feb '88	CHAPLP24 (vinyl only)
The Wild Flowers	*Some Time Soon*	May '88	CHAPLP25 (vinyl only)
Dawn After Dark	*Crystal High/See-Rap*	March '88	12CHAP26 (12" only)
Loop	*Collision*	April '88	12CHAP27 (12" only)
Also as limited edition dinked 7" (LCHAP27)			
Yeah God!	*So Far Down*	April '88	12CHAP28 (12" only)
The Wild Flowers	*Take Me For A Ride*	April '88	12CHAP 29 (12" only)
Pop Will Eat Itself	*Def Con 1*	July '88	PWEI(12/CD)001 (7&12",CD)
Also as limited editions: radio-edit 7" (LPWEI001) and 'Doomsday Power Mix' 12" (PWEIL12001)			
Yeah God!	*Sumo EP*	Nov '88	12CHAP30 (12" only)
Dawn After Dark	*The Groove*	Oct '88	12CHAP31 (12" only)
Loop	*Black Sun*	Oct '88	12CHAP32 (12" only)
Pop Will Eat Itself	*Now For A Feast*	Nov '88	CHAP(LP/C/CD)33 (LP,MC,CD)
Loop	*Fade Out*	Nov '88	CHAP(LP/C/CD)34 (LP,MC,CD)
Also as limited edition 2 x 4-track 12" in gatefold sleeve (CHAPLLP34)			
Suicide	*A Way of Life*	Nov '88	CHAP(LP/C/CD)35

(‡ - deletions)

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NEXT

PROFILES OF PROMISE

ALL BECAUSE THE LADY LOVES (Paint It Red)

GEORDIE'S ARE A CANNY LOT. Shame about the football team, mind, but there's a best-kept-secret in the form of All Because The Lady Loves... Now, it's not too often I get off me butt down to a grungy pub at The Oval on a rainy night. Ah, but I'll ski down steep slopes, swing over dangerous cliffs and travel on the Northern Line - all because the lady loves, indeed.

And one thing this lady loves is a bloody good song. And I don't mean, just, I like a good tune.

Nicky Rushton and Rachel Collins, the ladies really in question here, sing with the barest accompaniment and swing with the greatest of ease. With guitar, bass, percussion and chilling, chillin' vocals. Formed in February '87, their self-financed 'If You Risk Nothing' EP released earlier this year has just been followed by an LP, 'Anything But A Soft Centre', on Paint It Red Records. We-e-ll, chickadees! So, what's new? Spring air and tweeting birds - All Because The Lady Loves are a delight to the most jaded of media palates. The teeth-chattering emotional charge of 'Spitting Venom' and 'I Never Believed' leave you feeling all tired and emotional. Phew!

All Because The Lady Loves are big in Switzerland (??) and already gathering serious media interest in the UK. Culture-sick Britain is aching for something beautiful. They're here! The Fab 2.

LIZ NAYLOR

KITCHENS OF DISTINCTION (One Little Indian)

OUT OF TOOTING with a sonic boom, Kitchens of Distinction share a label with the Sugarcubes and their music with twelve loudly- emoting tanks. Their first single 'Escape/Last Gasp' (Kitchens Of Distinction) was a rattling noise with harmonised feedback and a cameo melody. Their live performances used to feature a version of Joy Division's 'Dead Souls' which resurrected a few ideas about noise, rock and melody that had seemed lost to bighaired cackheads and angry New Yorkers. Now a second single, 'Prize' (One Little Indian), shows lessons learnt in controlled anger and almost arrogantly applied feedback. Kitchens Of distinction take the emotion of the pop tune, the intelligence of lyrics written by adults, our old mate the guitar and - with smart care - turn them into strong music. They really aren't like anyone you can think of; they make Big Black sound petulant and sloppy, they take New Order the guitar-band to task for lazy pop jamming, and their words ("usually about sex with men") make your grim folkie scum look like whimsical CD elves and pixies.

'Prize' is the sort of record where pop and rock shag like mad and have immensely frightening babies who stomp your sloppy record collection and cause you immense pleasure at the same time. You can play it quietly and it'll make you think that Morrissey and Neil Tennant aren't quite coming-clean with you, and you can play it FAR TOO LOUD and have your friends come round and apologise for everything, ever.

Live, natchers, Kitchens Of Distinction are very funny, very powerful, slightly arrogant (they'd have to be, to carry-off the worst name since Fifi Trixibelle Geldof) and too often shamefully placed in the middle of some duff Dylan-hatted bill. Where there's shit, they shine and where there's class they compete. Admittedly, they're going to do dreadful things so far as the imagination of headline writers is concerned, but no matter. Kitchens Of Distinction will soon be stamping your ears to your brain in a filthy dancehall near you. And shops sell their single, which is handy. Go and buy it. They know they deserve it.

DAVID QUANTICK

CAS CARNABY FIVE (Backs)

CAS CARNABY FIVE describe themselves as oompah jazz music, which is a pretty fair way of putting it. Taking Tom Waits as a starting point, they add a touch of Brecht, a sprinkling of Cole Porter and serve with a liberal dose of '50s jazz.

In the great tradition of Norwich music, they have all been in previous bands. Tom Smith did his stint in Gee Mr Tracy, Pete Jay with Screen 3 and Chris Roberts with The Finals; but, they insist, this band is different. Says Tom: "With GMT it was all a great surprise, we never worked at it. This band is much more worthwhile."

Another tradition they continue is Norwich's obsession with drunkeness and general good times pioneered by the likes of Serious Drinking. Tom, again: "With GMT I used to get out of my head when we used to play... now I just get out of my head."

By this point there is no stopping the flow of Tom's invective: "Never trust a man who doesn't drink. Drink loosens the chains that bind the God within."

By this point Tom's chains are loosened to the point of no return. Put simply, Cas Carnaby Five are tight... in every possible sense of the word. Their refusal to use electronic instruments and their experimental approach makes for entertaining listening. They reject pop in an attempt to plug into a much older musical tradition. however, despite their evident sense of humour there is a powerful sense of frustration. Taking more than the odd sip is highly recommended.

STEVE MORRIS

❑ Plain Listings: Out Now
Italic Listing: due this month

NEW RELEASES

ALBUMS

❑ ALAAP: PATTAKA ... MULTITONE(BHANGRA4)
❑ AXEGRINDER: THE RISE OF SERPENT MEN ... PEACEVILLE(VILE007)
❑ BASSA BASSA: S/T ... AGIT-PROP(PROP5)
Leeds based 20 piece big band.
❑ THE BATS: DADDY'S HIGHWAY ... FLYING NUN(FNE023)
❑ THE BOILERS: ROCKIN' STEADY ... SKA(SKAR5)
❑ THE BRILLIANT CORNERS: EVERYTHING I EVER WANTED ... MCQUEEN(MCQLP3)
❑ CAPITOL PUNISHMENT: SLUM WITH A VIEW ... WE BITE(WEBITE16)
❑ THE CHEEPSKATES: IT WINGS ABOVE ... MUSIC MANIAC(MM018) 2nd LP.
❑ TED CHIPPINGTON: THE REAL TRUTH ABOUT TRUCKING ... SINCERE(SINCERE001)
❑ CHUMBAWAMBA: ENGLISH REBEL SONGS 1381-1914 ... AGIT-PROP(PROP3)
Accapella English folksongs.
❑ DATBLYGU: WYAU ... ANHREFN(ANHREFN14)
❑ DIED PRETTY: LOST ... CITADEL UK(CGAS801)
❑ DOLF: TIEN TOFFE GITAARMELODIEEN ... KONKURREL(K031/111)
❑ DUBIOUS BROS: THE FORESIGHT SAGA ... GLUTTON FOR PUNISHMENT(GLUTFFY004) 2nd LP.
❑ EROSION: MORTAL AGONY ... WE BITE(WEBITE36)
❑ HARRY FABVRE: THE DISCREET AGENT ... SLAUGHTERBACK/THIRD MIND(MSR4/TMLP30)
❑ FANG: SPUN HELGA ... WE BITE(WEBITE17)
❑ FRONT 242: FRONT BY FRONT ... RED RHINO EUROPE(RRELP7) 4th LP.
❑ GOOD SHEPHERDS: ONE ... ROUSKA(CONCORD14) Debut LP.
❑ OTIS GRAND & THE DANCE KINGS: ALWAYS HOT! ... SPECIAL DELIVERY(SPD1019)
10 piece West Coast blues prod. by Joe Louis Walker.
❑ GREEN ON RED: HERE COME THE SNAKES ... RED RHINO(REDLP093)
❑ HALF JAPANESE: CHARMED LIFE ... NO MAN'S LAND(NML8815)
❑ JOWE HEAD: THE JOWE HEAD PERSONAL ORGANISER ... HOLLOW PLANET(HOLP2)
Schizopop from Swell Mapper.
❑ HOUSEHUNTERS: FEEDING FRENZY ... HOLLOW PLANET(HOLP1)
Wild party hits.
❑ HYPE: LIFE IS HARD ... WE BITE(WEBITE9)
❑ IDOLEYES: CONFUSION TAKES THE PLACE OF HARMONY ... EYAS MEDIA(EYAS013) Mini LP.
❑ IN EMBRACE: SONGS ABOUT SNOGGING ... GLASS(GLALP022)
❑ THE INBRED: KISSIN' COUSINS ... KONKURREL(K001/118)
❑ INCA BABIES: EVIL HOUR ... VINYL DRIP INT.(SUK2)
❑ JAD FAIR: GREAT EXPECTATIONS ... BAD ALCHEMY(BAAL22)
Dbl. LP from half of Half Japanese.
❑ ROBB JOHNSON: SKEWED, SLEWED, STEWED & AWKWARD ... IRREGULAR(IRR5)
❑ WILKO JOHNSON: BARBED WIRE BLUES ... JUNGLE(FREUD26)
New studio LP.
❑ KAORU: TANTA HASHA ... HAMSTER(HAM23
Japanese experimental.
❑ THE LAST DRIVE: HEATWAVE ... MUSIC MANIAC(MM017)
Velvets influenced Greek rockers.
❑ LOCOMOTIVE: WE ARE EVERYTHING YOU SEE ... ZAP!(ZAP5)
Original LP & extra tracks.
❑ LUDICHRIST: IMMACULATE DECEPTION ... WE BITE(WEBITE34)
❑ LUDICHRIST: POWERTRIP ... WE BITE(WEBITE35)
❑ METAL DUCK & LAWNMOWER DETH: METAL LAWNMOWER ... RKT(CMD192)
❑ NAPALM DEATH: FROM ENSLAVEMENT TO OBLITERATION ... EARACHE(MOSH8)
❑ POLITICAL ASYLUM: SOMEDAY ... WE BITE(WEBITE18) Mini LP.
❑ THE PROWLERS: RIDE A WHIRLWIND ... EDIESTA(CALCLP055)
❑ PSYCHIC TV: ALLEGORY & SELF ... TEMPLE(TOPY38)
❑ PSYCHIC TV: TEMPORARY TEMPLE ... TEMPLE(TOPY30)
❑ PUSSY GALORE: SUGARSHIT SHARP ... PRODUCT INC(MPROD15)
Mini LP inc. cover of Neubaten's 'Yu Gung'
❑ ROSE ROSE: MOSH OF ASS ... IN YOUR FACE(FACE2)
❑ SALAD FROM ATLANTIS: SEA GREEN SPIRAL ... MEANTIME(COX011)
❑ SANDIE SHAW: HELLO ANGEL ... ROUGH TRADE(R110)
❑ THE SHRUBS: VESSELS OF THE HEART ... PUBLIC DOMAIN(DOM002) New studio LP.
❑ SNEAKY FEELINGS: HARD LOVE STORIES ... FLYING NUN(FNE26)
❑ SOCIAL UNREST: NOW & FOREVER ... KONKURREL(K001/117)
❑ SPORTCHESTRA!: 101 SONGS ABOUT SPORT ... AGIT-PROP(PROP4)
Dbl. LP inc. members of Heresy, 3 Johns, Chumbawamba, Membranes & Ex.
❑ STIKKY: WHERE'S MY LUNCHPAIL? ... MANIC EARS(ACHE15)
❑ SALLY TIMMS: SOMEONES ROCKING MY DREAMBOAT ... T.I.M.(MOTLP021) Debut LP.
❑ THIS HEAT: S/T ... THESE(HEAT1) Digitally remastered.
❑ THREE JOHNS: DEATH OF EVERYTHING ... T.I.M.(MOTLP020)
❑ TOY DOLLS: TEN YEARS OF TOYS ... NEAT(NIT002)
❑ VARIOUS: A HANGMAN SAMPLER ... HANGMAN(HANG22UP)
Unissued Milkshakes, Prisoners, Caesars etc.
❑ VARIOUS: ADVANCE KUSUGAR ... DISCAFRIQUE(AFRILP6)
❑ VARIOUS: COAL HEART FOREVER ... SUB ROSA(SUB33011-16)
Archival LP of the early '80s
❑ VARIOUS: DC ROX ... WETSPOTS(WETLP003)
❑ VARIOUS: DESPERATION ... AUDIO VISUAL(AVA002)
2 tracks each from 5 Merseyside bands.
❑ VARIOUS: FUTURISM & DADA REVIEWED ... SUB ROSA(SUB33014-19)
2nd vol. in Aural documents serial inc. Cocteau, Duchamp & Tzara.
❑ VARIOUS: INTIFADA ... KONKURREL(K031/116)
❑ VARIOUS: MANCHESTER NORTH OF ENGLAND ... BOP(BCV001)
Comp. of the best of Mancunian music.
❑ VARIOUS: MORGAN BLUE TOWN ... MORGAN BLUE TOWN(MBT5002)
❑ VARIOUS: NORTHERN SOUL STORY VOL. 14 ... SOUL SUPPLY(LPSD132) Dbl. LP.
❑ VARIOUS: PEACEVILLE SAMPLER - HIATUS ... PEACEVILLE(VILE006)
❑ VARIOUS: RE QUARTERLY VOL. 2 ... RE(RE0203)
Inc. David Myers/John Oswald/Musci Venosta/When/ La 1919. W/54pp mag.
❑ VARIOUS: ROCKIN' IT UP VOL. 2 ... LOST MOMENT(LMLP17)
Rockabilly, Krewmen, Surf Rats etc.
❑ VARIOUS: ROUSKA'S DOLLAR CACOPHONY ... ROUSKA(UGRA001)
Feat. Rouska artists.
❑ VARIOUS: SHANGRI LA - A TRIBUTE TO THE KINKS ... IMAGINARY(ILLUSION003)
❑ VARIOUS: TAKEN BY FORCE ... FURY(F3004)
Rockabilly.
❑ VARIOUS: THERE'S A METHOD TO OUR MADNESS ... WE BITE(WEBITE14)
❑ THE VAYNES: VAYNE GLORIOUS ... EDIESTA(CALCLP060)
❑ VERBAL ABUSE: ROCKS YOUR LIVER ... WE BITE(BR7)
❑ VERBAL ASSAULT: TINY GIANTS ... KONKURREL(K001/115)
❑ THE VERLAINES: BIRD-DOG ... FLYING NUN(FNE021)
❑ WALKING SEEDS: UPWIND OF DISASTER, DOWNWIND OF ATONEMENT ... GLASS(GLALP034)
❑ MICK WILLS: FERN HILL ... WORONZOW(W009)
Acoustic psychedelia.
❑ THE WOLFHOUNDS: THE ESSENTIAL ... MIDNIGHT MUSIC(CHIME00.38S)
Imported French release.
❑ WORLD DOMINATION ENTS.: HOT FROM HIT CITY ... PRODUCT INC(33PROD24)
1 side 3 dub versions from 'Let's Play...', other side sound track of forthcoming video release.
❑ ZOOT & THE ROOTS: ... HONEYBEE(BEELP001)

A GUY CALLED GERALD: ... RHAM(RA001) Nov.
AFRICAN CONNECTION: WELCOME ... SIDEWINDER(MUSALP88) Nov.
ANDI SEXGANG: ARCO VALLEY ... JUNGLE(FREUD24)
Prod. by & feat. Mick Ronson.Early Nov.
ARDKORE: NAPALM STICKS FOR KIDS ... METALWORKS(VOV671) Early Nov.
THE ARTFAGS: T.B.A. ... VINYL DRIP INT.(SUK4) Nov.
AUTOMATIC SUM: HE AIN'T HEAVY, HE'S THE SINGER ... SQUARE ONE(SQUARE30) .R'n'b.Early Nov
BIM SKALA BIM: TUBA CITY ... SKA(SKAR8) Dec.
BLYTH POWER: PONT AU-DESSUS DE LA BRUE ... MIDNIGHT MUSIC(CHIME00.42S)
French comp. of non LP tracks. Mid Nov.
CHRISTIAN DEATH: SEX & DRUGS & JESUS CHRIST ... JUNGLE(FREUD25) Mid Nov.
CLAIR OBSCUR: PLAY ... CATHEXIS(CRL20)
Ltd. ed. of archive material.Mid Nov.
CONFLICT: THE FINAL CONFLICT ... MORTARHATE(MORT50)
New studio LP. Early Nov.
COSEY FANNI TUTTI: TIME TO TELL ... CATHEXIS(CRL24)
Ltd. ed. inc. 24pp booklet. Mid Nov.
DATBLYGU: WYAU ... WYAU(ANHREFN014) Nov.
DEATHTRASH: 10,000 RPM GROOVE ORGY ... METALWORKS/PIGSEAR(PIG001) Early Nov.
DIM SUBUTEO: LAKESIDE ... RED RHINO(REDLP094) Early Nov.
E.P.M.D.: BUSINESS ... SLEEPING BAG(SBUKLP001) Early Nov.
ETERNITY: WAU VOL. 1 ... G-ZONE(GEEA002) Early Nov.
FACTION: BAG ... THIRD MIND(TMLP29)
Debut LP from ex-Nico/John Cale collaborators.Nov.
FALLEN ANGELS: WHEEL OF FORTUNE ... JUNGLE(FREUD23)
Feat. Vibrators' Knox. Early Nov.
FFLAPS: AMHERSAIN ... PROBE PLUS(PROBE021)
Welsh language acid punk. Nov.
14 ICED BEARS: ... THUNDERBALL(TBLP1)
Debut 10 track LP & label release. Early Nov.
FRENZY: T.B.A. ... NERVOUS(TBA) Late Nov.
THE GADGETS: THE 27TH LETTER OF THE ALPHABET ... PLASTIC HEAD(PLASLP012) 5th LP. Early Nov.
THE GLITTER BAND: A GALAXY OF GLITTERING HITS ... BIFF!(BIFF5)
All the hits & unreleased material. Nov.
THE GROOVE FARM: ALVIN IS KING! ... SUBWAY(SUBORG9)
Debut LP. Mid Nov.
MOHAMMED GUBARA: SOUNDS OF SUDAN VOL. 3 ... WORLD CIRCUIT(WCB5)
Extraordinary Sudanese singer. Early Nov.
ROY HARPER: LOONY ON THE BUS ... AWARENESS(AWL1011)
Comp. of unreleased material from '77-88. Early Nov.
THE HIGHLINERS: T.B.A. ... ABC(ABCLP16) Late Nov.
I LUDICROUS: S/T ... KALEIDOSCOPE(KSLP008) Early Nov.
IN THE NURSERY: KODA ... SWEATBOX(SAX034) Early Nov.
THE JAZZ RENEGADES: PLAYING FOR REAL ... ACID JAZZ(JAZ1D) Mini LP. Nov.
JUNGLE BROTHERS: STRAIGHT OUT OF THE JUNGLE ... GEE STREET(GEEA001) Early Nov.
THE JUSTICE LEAGUE OF AMERICA: BLACKLIST ... PLASTIC HEAD(PLASLP011)
Hard edged. Early Nov.
ALEX KONADU: ONE MAN THOUSAND LIVE IN LONDON ... WORLD CIRCUIT(WCB9)
Ghanaian highlife artist w/10 piece band. Early Nov.
THE KREWMEN: PLAGUE OF THE DEAD ... LOST MOMENT(LMLP20)
Psychobilly/speed metal.Early Nov.
THE LOFT: RETROSPECTIVE ... CREATION(CRELP039) Late Nov.
LOOP: FADE OUT ... CHAPTER 22(CHAP(L)LP34)
Also ltd. ed of 2 x 45 in plain gold sleeve. Mid Nov.
LOW MEATO: S/T ... METALWORKS/PIGSEAR(PIG002) Early Nov.
MACABRE: GRIM REALITY ... METALWORKS(VOV672) Mid Nov.
MACK & THE BOYS: FROM THE HIP ... CRAMMED(CRAM060) Mid Nov.
MANNEQUIN BEACH: DON'T LAUGH, YOU'RE NEXT ... MORDAM(MDR6) Nov.
MCCARTHY: THE INTERNATIONAL NARCOTICS TRAFFIC ... SEPTEMBER(TBA)
17 track comp. feat unreleased songs. Mid Nov.
M.D.M.A.: COMPILATION ... EDIESTA(CALCLP073) Early Nov.
MINIMAL COMPACT: LIVE ... CRAMMED(CRAM061) Mid Nov.
MY BLOODY VALENTINE: T.B.A. ... CREATION(CRELP040) Late Nov.
ORANGE BICYCLE: TAKE A TRIP ON AN ORANGE BICYCLE ... MORGAN BLUE TOWN(MBT5003) Nov.
POP WILL EAT ITSELF: NOW FOR A FEAST ... CHAPTER 22(CHAPLP033) Early Nov.
THE PRETTY THINGS: ... RADIOACTIVE(HORN004) Early Nov.
PETER PRINCIPLE: TONE POEMS ... MADE TO MEASURE(MTM18) Late Nov.
PSYCHIC TV: LIVE AT THEE CIRCUS ... TEMPLE(TOPY42)
12th live LP in series of 23. Nov.
SHOT BLACK & WHITE: UNDERSTAND ... SKA(SKAR7) Dec.
SKAOS: BEWARE ... UNICORN(PHZA24)
Top W. German ska band. Early Nov.
SLAB: SANITY ALLERGY ... INK(INK37) Early Nov.
SLAUGHTER & THE DOGS: DO A DOG START ... DAMAGED GOODS(FNARRLP2) Early Nov.
THE SMITHS: LOUDER THAN BOMBS ... ROUGH TRADE(R255)
Domestic dealer price. Late Nov.

GREAT WHITE HOPES

Homestead Records

Various *HUMAN MUSIC*
LP/CS/CD all $8.98 postpaid
Sprawling 25 band double LP with previously unreleased & non-LP material by Bastro, Happy Flowers, Big Dipper, Nice Strong Arm, Salem 66, The Verlaines, The Chills, * The Membranes, * My Dad Is Dead, Phantom Tollbooth, Death of Samantha, Antietam, Great Plains, The Clean, Tall Dwarfs, * GG Allin, Honor Role, and special non-Homestead guests Yo La Tengo, American Music Club, Urinals, The Pastels, Volcano Suns, Live Skull and Half Japanese (* these bands do not appear on the CD).

Available in the U.K. thru ROUGH TRADE
Available in the Benelux thru BOUDISQUE and in Germany thru EFA
Out now: Groundbreaking shit from the GIBSON BROS., DANIEL JOHNSTON and NICE STRONG ARM.
Out soon: Live LP from the legendary FLESH EATERS, and new LP from the soon-to-be DEATH OF SAMANTHA.

NOVEMBER

NEW

❑ Plain Listings: Out Now
Italic Listing: due this month

SOULED AMERICAN: T.B.A. ..... ROUGH TRADE(R1311)
Starkly soulful Chicago band. Late Nov.
SPRINGFIELDS: T.B.A. ..... SUBWAY(SUBORG8)
8 track mini LP. Late Nov.
STITCH: MANIC & GLOBAL ..... IN TAPE(IT061) Early Nov.
SUICIDE: T.B.A. ..... CHAPTER 22(CHAPLP35) Mid Nov.
TACTICS: BLUE WHITE FUTURE WHALE ..... RED FLAME(RF058) Early Nov.
TODD TERRY: T.B.A. ..... SLEEPING BAG(SBUKLP002) Late Nov.
THEM: NOW & THEM ..... ZAP!(ZAP6) Nov.
THEM: TIME OUT TIME IN ..... ZAP!(ZAP7) Nov.
BOBBY THURSTON: SWEETEST PIECE OF PIE ..... HI-HUT(HH1135) Late Nov.

VARIOUS: CD88 ..... BEECHWOOD(CD88LP)
Dbl. LP of the best of independent hit singles.Early Nov.
VARIOUS: THE IMMACULATE CONCEPTION ..... PLAYROOM(PLAYD1-LP)
14 tracks inc. A Riot Of Colour, Grooveyard, 14 Iced Bears & Morrisons.Early Nov.
VARIOUS: LIVE AT THE ROXY ..... DAMAGED GOODS(FNARRLP3) Mid Nov.
VARIOUS: MEXICAN TZOTZILS ..... SUB ROSA(SUB33012-17)
2nd vol. of Anthropological series. Nov.
VARIOUS: RHYTHM KING COMP ..... RHYTHM KING(LEFTLP7) Late Nov.
VARIOUS: SHADOW FACTORY ..... SARAH(SARAH587) Nov.
VARIOUS: SKA-VILLE USA VOL. 3 ..... SKA(SKAR6) Nov.
VARIOUS: THE SOUND OF DEEPEST NEW YORK ..... REPUBLIC(LICLP010)
Deep house. Late Nov.
VARIOUS: TEKNO ACID BEAT ..... TEMPLE(TOPY39) Nov.
VARIOUS: TIME BETWEEN - A TRIBUTE TO THE BYRDS ..... IMAGINARY(ILLUSION004) Early Nov.
VARIOUS: UK THRASH ASSAULT ..... C.F.M.T.(CFMT1)
Thrash metal.Early Nov.
VARIOUS: T.B.A. ..... BPM(BPLP002) Early Nov.
THE WALTONES: DEEPEST ..... MEDIUM COOL(MC18LP)
Manchester band's debut LP. Early Nov.
THE WEDDING PRESENT: UKRAINIAN PEEL SESSIONS ..... RECEPTION(REC010) 10". Early Nov.
WOLFGANG PRESS: BIRDWOOD CAGE ..... 4AD(CAD810) Early Nov.
YAZZ & THE PLASTIC POPULATION: WANTED ..... BIG LIFE(YAZZLP001) Mid Nov.
ROBERT YOUNG: EMERALD VEIN ..... SUB ROSA(SUB33013-18)
American guitarists 1st LP. Nov.
ZAZOU BIKAYE: GUILTY ..... CRAMMED(CRAM062) Late Nov.

12" SINGLES

❑ A MAN CALLED ADAM: A.P.B. ..... ACID JAZZ(JAZID4T)
❑ ACID ANGELS: SPEED, SPEED, ECSTASY ..... PRODUCT INC(FUEL1T)
❑ ALTERED STATES: DROWNING CHILDREN ..... EDIESTA(CALC068T)
❑ THE BACHELOR PAD: ALL HASH & COCK ..... WARHOLA(WST005MINS)
❑ THE BANG GANG: NICE 'N' SLEAZY ..... PRODUCT INC(EZEE1T)
❑ EDWARD BARTON (WITH STUMP): BARBER BARBER CUT MY HAIR ..... WOODEN(WOOD005)
❑ BAZOOKA JOE: SUGAR ISLAND ..... P.I.A.S.(BIAS098)
❑ BEEFEATER: NEED A JOB ..... WETSPOTS(WET004T)
❑ BLOW UP: FOREVER HOLIDAY ..... EDIESTA(CALC066T)
❑ COCO, STEEL & LOVEBOMB: FRENZY ..... AUDIO INSTANT(INST010)
❑ CONFLICT: THE FINAL CONFLICT ..... MORTARHATE(MORT22) New studio single.
❑ JAYNE COUNTY: SAN FRANSICO ..... GRAPEVINE COMMUNICATIONS(GV001)
❑ CURRENT 93: LASHTAL ..... LAYLAH(LAY001)
❑ CUT THE Q: DARKNESS ..... SUBMISSION(SUBX09)
❑ DUB SEX: I'M NOT AFRAID ..... CUT DEEP(CUT12003)
❑ EYE DANCE: HILBRE ISLAND EP ..... KICK ASS(ASS1)
❑ THE FIFTY THIRD CARD: RITUAL SWAY ..... WILDSHINE(WILDSHINE1)
❑ THE GROOVE FARM: DRIVING IN YOUR NEW CAR ..... SUBWAY(SUBWAY22N) 4 track 10".
❑ THE HIGHLINERS: HENRY THE WASP (REMIX) ..... ABC(ABCS17X)
❑ PETER HOPE & RICHARD H. KIRK: SURGEONS ..... NATIVE(NTV36) Dance throb.
❑ JESUS MUNROE: LOVE AMERICAN STYLE ..... EDIESTA(CALC070T)
❑ JOY: BLOODY MURDER ON THE DANCEFLOOR ..... SUBMISSION(SUBX07)
❑ KING OF THE SLUMS: VICIOUS BRITISH BOYFRIEND ..... PLAY HARD(DEC014)
❑ THE KLINIK: FEVER ..... ANTLER(ANT091)
❑ MDEMM: PLAYING WITH FIRE (REMIX) ..... REPUBLIC(LICT003R)
❑ M4 ALICE: SHILOH ..... PLASTICHEAD(PLASS007)
❑ MIGHTY FORCE: THRASHING A DEAD HOUSE ..... VINYL DRIP INT.(SUK3)
❑ PANKOW: GODS DENEUVE ..... CONTEMPO(KGR6)
❑ RINF: RUBBER ON RIDER ..... IDL(LACER143)
❑ SANDIE SHAW: PLEASE HELP THE CAUSE AGAINST LONELINESS ..... ROUGH TRADE(RTT220)
❑ THE SHRUBS: ANOTHER AGE ..... PUBLIC DOMAN(DOM001) Inc. Peel sessions.
❑ SUICIDE HIGHLIFE: MCARTHYVILLE ..... F.O.A.D.M.F.(FOADM1) Debut from Isle of Man rock 'n' rollers.
❑ THIRD CIRCLE: CASH CROP ..... ROUSKA(PROFANE63) Re-release.
❑ CATHERINE TURNER: VIRGIN EXIT ..... WATERSHED(WDS1)
❑ THE WEATHERMEN: ..... P.I.A.S.(BIAS099)
❑ WHAT NOISE: ..... CUT DEEP(CUT12002)
❑ WHIRL: CLEAR ..... SEPTEMBER(SEPT8T) 4 tracks.

A RIOT OF COLOUR: SIGN OF THE CROSS ..... PLAYROOM(PLAYD4-12) 4 tracks from Peel favs. Early Nov.
AMBITIOUS BEGGARS: WELCOME ..... UGLY MAN(UGLY010T) Early Nov.
ASHCROFT & AVANT: CARTOON ..... DEEPCUT(KNI-OB) Early Nov.
JOHN BAILEY WITH C-CAT TRANCE: T.B.A. ..... INK(INK1240) For Afghan Aid. Mid Nov.
THE BEATNIGS: TELEVISION ..... ALTERNATIVE TENTACLES(VIRUS071) Early Nov.
BLAZE: CAN'T WIN FOR LOSIN' ..... REPUBLIC(LICT004) Early Nov.
BLUBBERHOUSE: LAST SUPPER ..... H-T(HT002T) 2nd release. Early Nov.
BUICK CIRCUS HOUR: A LIFE IN CHAINS ..... KALEIDOSCOPE(KS109) Early Nov.
JOHNNY DAYGLO & NIRVANA: FREE YOUR MIND ..... ACID JAZZ(JAZID5T) Nov.
DILRUBA: SHAAL MAR-KAY ..... MULTITONE(TBA) Bhangra. Early Nov.
DISKONEXION: MAKE IT HAPPEN ..... SUBMISSION(SUBX08) Early Nov.
DJ DOKTOR MEGATRIP WITH LUV BASS: JOY ..... TEMPLE(TOPY40) Nov.

DECEMBER RELEASES

808 STATE: LOUNGE ..... CREED(STATE003) Acid. Mid Nov.
FRONT LINE ASSEMBLY: DIGITAL TENSION DEMENTIA ..... THIRD MIND(TMS11)
Canadian duo's mega-dance electronics. Also CD single. Nov.
GANZHEIT: SPECTACULAR TIMES ..... EDIESTA(CALC065T) Nov.
HEAVENLY BODIES: RAINS ON ME ..... THIRD MIND(TMS10)
Dance from ex-Dead Can Dance/SPK/This Mortal Coil, rerecorded by Robin Guthrie & prod. by Linclon Fong.Nov.
THE HERMIT CRABS: YEAH! ..... THUNDERBALL(12TBL1) 5 tracks.Nov.
INSPIRAL CARPETS: TRAINSURFING ..... PLAYTIME(AMUSE004T) Early Nov.
INTERLOERATOR 3: HARRY'S HOUSE ..... BIG ONE(VVBIG012) Early Nov.
KELZ: CLASH OF THE BEATS ..... THREE STRIPE(SAM1113) Nov.
KLF: LOVE TRANCE ..... KLF(KLF006T) Mid Nov.
LAST PARTY: DIE SPYRING ..... IDOL(ID12006) Early Nov.
MC BUZZ B: HOW SLEEP THE BRAVE ..... PLAY HARD(DEC015) Early Nov.
MEAT BEAT MANIFESTO: GOD O.D. ..... SWEATBOX(SOX039(CD)) Mid Nov.
Also CD single.
PARANOID VISIONS: CITY OF SCREAMS ..... F.O.A.D.(FOAD1000) Nov.
PHILIP SCHOFIELD: CHARLOTTE'S ROOM ..... COG SINISTER(COGSIN002) Late Nov.
SILICON CHIP: STAY ..... BPM(BP12005) Late Nov.
SMITH & MIGHTY: WALK ON BY ..... THREE STRIPE(SAM1114) Nov.
STRAITJACKETS FITS: LIFE IN ONE CHORD ..... FLYING NUN(FNE25) Nov.
WESTERN PROMISE: STAR OF BETHLEHEM ..... MIDNIGHT MUSIC(DONG42)
Liverpool politico-rockers return. Mid Nov.
THE WOLFHOUNDS: RENT ACT ..... MIDNIGHT MUSIC(DONG43)
1st release on this label. Mid Nov.
YEAH GOD: SUMO EP ..... CHAPTER 22(12CHAP30) Late Nov.
YELLL: BUILD IT UP ..... TWO 4 ZERO ZERO(ZERO1T)
Hot acid house. Early Nov.
YOUNGER GENERATION: WE RAP MORE MELLOW ..... REPUBLIC(LICT008) Late Nov.
ZAZOU BIKAYE: GUILTY ..... CRAMMED(CRAM204512) Early Nov.

7" & 12" SINGLES

❑ ANDI SEXGANG: 7 WAYS TO KILL A MAN ..... JUNGLE(JUNG42(T))
Feat.uring Mick Ronson. Extra track on 12".
❑ AR KANE: LOVE SICK ..... ROUGH TRADE(RT(T)231)
❑ BRADFORD: TATTERTED, TANGLED & TORN ..... VILLAGE(VILS/T104)
Skin Storm' follow up. Prod. by Chris Nagle.
❑ BRILLIANT CORNERS: WHY DO YOU HAVE TO GO OUT WITH HIM EP ..... MCQUEEN(MCQ2(T))
❑ CHOO CHOO TRAIN: HIGH ..... SUBWAY(SUBWAY23(T))
3 extra tracks on 12".
❑ CHRISTIAN DEATH: THIS IS NOT BLASPHEMY ..... JUNGLE(JUNG45(T))
Extra track on 12".
❑ CORN DOLLIES: MAP OF THE WORLD ..... MEDIUM COOL(MC017(T))
❑ BUDDY CURTIS: DESIGNS FOR ME ..... JUNGLE(JUNG46(T))
Extra track on 12".
❑ DREAM: DO THE TRIP ..... BLACK FM((12)REV48)
❑ FALLEN ANGELS: CLOUDS ..... JUNGLE(JUNG41(T))
Feat.ures Vibrators' Knox. Extra track on 12".
❑ THE HIGHLINERS: HENRY THE WASP ..... ABC(ABC017(T))
❑ HILL BANDITS: PLANNING TOMORROW'S SINS ..... EDIESTA(CALC075(T))
❑ ROBERT LLOYD & THE NEW FOUR SEASONS ..... IN TAPE(IT(TI)059)
❑ MOSS POLES: 10.000 MILES ..... EDIESTA(CALC064(T))
❑ THE SNAPDRAGONS: THINGS YOU WANT ..... NATIVE((12)NTV37)
Guitar rock.
❑ JOHNNY THUNDERS: BORN TO CRY ..... JUNGLE(JUNG43(T))
Extra track on 12".

BABY FORD: CHIKKI CHIKKI ..... RHYTHM KING((7)BFORD002) Mid Nov.
BOMB THE BASS: SAY A LITTLE PRAYER ..... RHYTHM KING(DOOD(12)003) Mid Nov.
CHOO CHOO TRAIN: T.B.A. ..... SUBWAY(SUBWAY23(T)) Nov.
CRAZY PINK REVOLVERS: WEDNESDAY 19.45 ..... ABC(ABC018(T))
Stan Stammer, ex-TOH & Spear Of Destiny wo bass line up. Early Nov.
MR. BIG MOUSE: DROP THAT GHETTO BLASTER ..... SSR(12SSR90) Feat.uring Karen Finley vocals. Early Nov.
OMARI: AFTER LOVING YOU ..... SILHOUETTE(SILH(T)001) Mid Nov.
PATTI PALLADIN: BABY IT'S YOU ..... JUNGLE(JUNG44(T))
Extra track on 12". Early Nov.
RICHIE RICH: T.B.A. ..... GEE STREET(TBA) Early Nov.
ROSE OF AVALANCHE: ..... AVALANTIC(AVE001(T)) Early Nov.
RUBY BLUE: BLOOMSBURY BLUE ..... RED FLAME(RF7/1259) Early Nov.
SHACK: T.B.A. ..... GHETTO(TBA) Mid Nov.
SANDIE SHAW: NOTHING LESS THAN BRILLIANT ..... ROUGH TRADE(RT(T)230(CD))
Also CD single. Late Nov.
THE SUN & THE MOON: ALIVE;NOT DEAD ..... GLASS PYRAMID(7/12/CDMC001)
Also CD single. Nov.

7" SINGLES

❑ THE CHARLOTTES: ARE YOU HAPPY NOW ..... MOLESWORTH(HUNTS5)
❑ THE COUNTINGHOUSE: PACK YOUR BASS ..... CLEAR CUT(EASCR1)
❑ THE FLOWERSHOP: TEN FOOT TALL ..... MOLESWORTH(HUNTS4)
❑ JOWE HEAD: SUDDEN SHOWER ..... HOLLOW PLANET(HOP004)
Moody croon.
❑ THE HORSEFLIES: HUSH LITTLE BABY ..... COOKING VINYL(FRY4)
❑ HOUSEHUNTERS: WARP FACTOR THIRTEEN ..... HOLLOW PLANET(HOP003)
A sizzler from Finland's finest.
❑ THE KING BISCUITS: LIFE'S SO SHORT ..... LONELYMAN(LONELYMAN100)
Solid Shoreditch soul.
❑ KING OF THE SLUMS: BOMBS AWAY ON HARPURHEY ..... PLAY HARD(DEC013)
❑ THE KREWMEN: DO YOU WANNA TOUCH ..... LOST MOMENT(LM045)
Rockabilly feat. Archie Grimble

MATERIALI SONORI EXPORT
MUSIC OF THE WORLD FROM ITAL

GREETINGS FROM SAN GIOVANNI VALDARNO

NEW RECORD RELEASES
GREETINGS FIVE ' Mary Kelley '
maso70005 MLP
GREETINGS SEVEN ' Cudu with Christian Burchard '
maso70007 LP (Feb)
GREETINGS EIGHT ' The Mekons '
maso70008 12" (Dec)
GREETINGS NINE ' Legendary Pink Dots '
maso70009 LP (Feb)
THE GREETINGS COMPACT
' Durutti Column, A Certain Ratio, B.L.Reininger, Stockholm Monsters, Mary Kelley, Cudu with Christian Burchard ' maso90001 CD
THE GREETINGS CALENDAR
Calendar/Greetings concert photos (Nov)

OTHER UPCOMING ALBUMS
BIGAZZI, SANGALLI, SALETTI & CUDU
"Vivo" maso33040 LP + MC
WIM MERTENS
"Maximizing The Audience"
maso33042.43 DLP + MC (reissue)
STEVEN BROWN
"Zoo Story"
maso33044 LP + MC (reissue)
NOVALIA.NAZCA.CUDU"Manifesto"
maso33045 LP + CD
EMBRYO"Opal"
maso33046 LP + CD (reissue)

MATERIALI SONORI EXPORTS
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NEW FROM NINE MILE

MR BIG MOUSE "Drop That Ghetto Blaster"
SSR Records (12SSR90) 12"
•
LOOP "Fade Out"
Chapter 22 (CHAPLP/C/CD34) LP,MC,CD
(also ltd. edn. 2X12" - CHAPLLP34)
•
808 STATE "Lounge"
Creed (STATE003) 12"
•
SLAB! "Sanity Allergy"
Ink Records (INK37) LP
•
DEATH THRASH "10,000 RPM Groove Orgy"
Pigbear/Metalworks (PIG001) LP
•
SHAMEN "Drop"
Moksha (SOMACD1) CD
•
SLAUGHTER & THE DOGS "Do A Dog Start"
Damaged Goods (FNARRLP2) LP
•
NINE MILE DISTRIBUTION
6 New Street
Warwick CV34 4RX

❑ Plain Listings: Out Now
Italic Listing: due this month

NEW RELEASES

❑ SCREAMING TREES: HIT THE FLOUR ..... NATIVE(NTV38)
Dbl. 'A'. Dance
❑ SPERM WAILS: GOLDEN AGE OF THE CARRY ON ..... SPURT(SPURT3)
❑ VERBAL ASSAULT: TINY GIANTS ..... KONKURREL(K001/115)

EVER: CAROUSEL ..... PLAYROOM(PLAYD5-7)
3 tracks by ex-All The Daughters. Early Nov.
THE FIELD MICE: EMMA'S HOUSE ..... SARAH(SARAH12) Nov.
STEVE HOOKER & WILKO JOHNSON: IT'S ALL OVER NOW ..... ARELA(ARE002)
Bobby Womack cover. Early Nov.
THE ORCHARDS: UNDERNEATH THE WINDOW, UNDERNEATH THE SINK ..... SARAH(SARAH11) Nov.
SLAUGHTER & THE DOGS: WHERE HAVE ALL THE BOOTBOYS GONE ..... DAMAGED GOODS(FNARR1) Early Nov.
STRETCHEADS: BROS ARE PISH ..... MOKSHA(SOMA5) Mid Nov.

REGGAE ALBUMS

❑ BLACK STEEL: THE JUNGLE WARRIOR ..... ARIWA(ARILP041)
Roots & dub.
❑ SANDRA CROSS: COMET IN THE SKY ..... ARIWA(ARILP034)
Solid roots & lovers.
❑ JAH SHAKA: COMMANDMENTS OF DUB ..... JAH SHAKA(ROUGH50)
❑ JAH SHAKA: IMPERIAL DUB ..... JAH SHAKA(SHAKA868)
❑ THE MAYTALS: DO THE REGGAE 1966-70 ..... ATTACK(ATLP103)
❑ MR. PALMER: FOREIGN LIVING ..... SURE SPIN(SPLP1)
❑ LEE PERRY & FRIENDS: SHOCKS OF MIGHTY 1969-74 ..... ATTACK(ATLP104)
❑ IIND ST. DREADS: DUB OF THE SEVENTIES ..... ATRA(ATRA1006)
❑ VARIOUS: ATRA 10 TRACK ..... ATRA(ATRA1010)
❑ VARIOUS: BREAKING DOWN THE BARRIERS WITH SOUND ..... ARIWA(ARILP040)
Hits from the year.
❑ VARIOUS: ROOTS DAUGHTERS ..... ARIWA(ARILP39)
Roots & political music from female artists.

REGGAE 12"

❑ BOB ANDY: CHERRY ..... I-ANKA(DKAA001)
❑ SISTER AUDREY: DAYLIGHT & DARKNESS ..... ARIWA(ARI71)
❑ BASS DANCE: PICKAPOCKET ..... INSTINCT(JANET1(T))
Hard reggae/dance from ex-Steel Pulse songwriter. Also 7".
❑ BLACK ROOTS: START AFRESH ..... NUBIAN(NRT8)
❑ MARIE DAWN: YOU & ME ..... ARIWA(ARI67)
❑ EARL 16: HOLDING BACK (THE YEARS) ..... ROCK STAR(RS1)
❑ INTENSE: MELLOW ..... ARIWA(ARI77)
❑ KLEARVIEW HARMONIX: LAUGHTER IN THE RAIN ..... RORIMA(ROR3)
❑ KOFI: BLACK PRIDE ..... ARIWA(ARI81)
❑ MACKA B: LOVE IT JAMAICA ..... BLACK SCORPIO(BS18)
❑ MICHAEL MAGGOTY: LAST DECEMBER ..... NUBIAN(NRT6)
❑ RUDE LEE: TRUE PRINCESS ..... NUBIAN(NRT7)
❑ RICKY TAMLIN: CALL ME ..... ARIWA(ARI74)
❑ THE WARRIORS: AH YOU ..... ARIWA(ARI78)

CASSETTES

❑ ALAAP: PATTAKA ..... MULTITONE(BHANGRA4MC)
❑ GEORGE DZIKUNU ..... BOP(BIP401)
Ghanaian ceremonial & social dance music.
❑ FRONT 242: FRONT BY FRONT ..... RED RHINO EUROPE(RREMC/DT7) Also DAT.
❑ OTIS GRAND & THE DANCE KINGS: ALWAYS HOT! ..... SPECIAL DELIVERY(SPDC1019)
❑ GREEN ON RED: HERE COME THE SNAKES ..... RED RHINO(REDC093)
❑ NAPALM DEATH: FROM ENSLAVEMENT TO OBLITERATION ..... EARACHE(MOSHBMC)
❑ REBA & TRIDIB: NORTH INDIAN CLASSICAL MUSIC ..... BOP(BIP402)
Collection of different classical styles.
❑ SANDIE SHAW: HELLO ANGEL ..... ROUGH TRADE(CR110)
❑ LEMN SISSAY: BLACKVIBE ..... BOP(BIP305)
Performance poetry.
❑ SUNS OF ARQA: SPROUTHEAD UPRISING ..... BOP(BIP403)
Slax reggae.
❑ TOY DOLLS: TEN YEARS OF TOYS ..... NEAT(NITC002)
❑ VARIOUS: ADVANCE KUSUGAR ..... DISCAFRIQUE(AFRIZZ6)
❑ VARIOUS: MANCHESTER NORTH OF ENGLAND ..... BOP(BCV001)

CHRISTIAN DEATH: SEX & DRUGS & JESUS CHRIST ..... JUNGLE(FREUDC25) Mid Nov.
THE ESSENCE: ECSTASY ..... MIDNIGHT MUSIC(CHIME00.39CC)
2 extra tracks. Early Nov.
ROY HARPER: LOONY ON THE BUS ..... AWARENESS(AWT1011) Early Nov.
LOOP: FADE OUT ..... CHAPTER 22(CHAPC34) Mid Nov.
THE SMITHS: LOUDER THAN BOMBS ..... ROUGH TRADE(CR255) Late Nov.
SOULED AMERICAN: T.B.A. ..... ROUGH TRADE(CR1311) Late Nov.
TOSS THE FEATHERS: SKIDOO ..... BOP(BIP404)
Acid reel. Early Nov.
VARIOUS: CD88 ..... BEECHWOOD(CD88MC)
Dbl. play cass. Early Nov.
VARIOUS: RHYTHM KING COMP. ..... RHYTHM KING(LEFTC7) Late Nov.
VARIOUS: THE SOUND OF DEEPEST NEW YORK ..... REPUBLIC(LICCD010) Late Nov.
THE WEDDING PRESENT: UKRAINIAN PEEL SESSIONS ..... RECEPTION(REC010C) Early Nov.
WOLFGANG PRESS: BIRDWOOD CAGE ..... 4AD(CADC810) Early Nov.
YAZZ & THE PLASTIC POPULATION: WANTED ..... BIG LIFE(YAZZMC001) Mid Nov.

COMPACT DISCS

❑ ALAAP: PATTAKA ..... MULTITONE(BHANGRA4CD)
❑ AND ALSO THE TREES: S/T ..... REFLEX(LEX1CD) Mid price CD of 1st LP.
❑ AND ALSO THE TREES: VIRUS MEADOW ..... REFLEX(LEX6CD) Mid price CD of 2nd LP.

❑ SANDRA CROSS: ..... ARIWA(ARICD26) Reggae.
❑ SANDRA CROSS: COMET IN THE SKY ..... ARIWA(ARICD34) Reggae.
❑ DUB SEX: SPLINTERED FAITH ..... CUT DEEP(CUTCD001)
❑ FREWA ASWYNN WITH SIXTH COMM: THE FRUITS OF YGGDRASILL ..... CENAZ(CENCD001)
❑ FRONT LINE ASSEMBLY: CONVERGENCE ..... THIRD MIND(TMCD02)
Both TM LP's plus 3 extra tracks. 70 mins.
❑ FRONT 242: FRONT BY FRONT ..... RED RHINO EUROPE(RRECD7)
❑ GREEN ON RED: HERE COME THE SNAKES ..... RED RHINO(REDCD093)
❑ THE HORSEFLIES: HUMAN FLY ..... COOKING VINYL(COOKCD13)
❑ WILKO JOHNSON: BARBED WIRE BLUES ..... JUNGLE(FREUD26CD)
❑ MACKA B: ..... ARIWA(ARICD28) Reggae.
❑ MUSLIMGAUZE: IRAN ..... LIMITED(LIMITEDCD001)
❑ NAPALM DEATH: FROM ENSLAVEMENT TO OBLITERATION ..... EARACHE(MOSH8CD)
❑ SANDIE SHAW: HELLO ANGEL ..... ROUGH TRADE(CDR110)
❑ THE SHRUBS: VESSELS OF THE HEART ..... PUBLIC DOMAIN(DOM2CD)
❑ TOT TAYLOR: THE INSIDE STORY ..... L.P.A.(TOTE2)
❑ TOT TAYLOR: PLAYTIME ..... L.P.A.(TOTE1)
❑ THREE JOHNS: DEATH OF EVERYTHING ..... T.I.M.(MOTCD020)
❑ TOY DOLLS: TEN YEARS OF TOYS ..... NEAT(NITCD002)
❑ VARIOUS: MYTHS COLLECTION PART 1 ..... SUB ROSA(SUBCD003-15) CD only.
❑ VARIOUS: NEW BEAT TAKE ONE ..... ANTLER(SUB034CD)
❑ VARIOUS: SHANGRI LA - A TRIBUTE TO THE KINKS ..... IMAGINARY(ILLCD300)
❑ VARIOUS: UNE SAISON EN ENFER ..... THIRD MIND(TMCD03)
70 min comp. of TM artists.
❑ WALKING SEEDS: UPWIND OF DISASTER, DOWNWIND OF ATONEMENT ..... GLASS(GLACD034)

CHRISTIAN DEATH: SEX & DRUGS & JESUS CHRIST ..... JUNGLE(CDFREUD25) Mid Nov.
FRENZY: T.B.A. ..... NERVOUS(TBA) Late Nov.
FRONT LINE ASSEMBLY: DIGITAL TENSION DEMENTIA ..... THIRD MIND(TMSCD11) CD single. Nov.
THE GLITTER BAND: A GALAXY OF GLITTERING HITS ..... BIFF!(BIFF5CD)
All the hits & unreleased material. Nov.
HALF MAN HALF BISCUIT: BACK AGAIN IN THE DHSS ..... PROBE PLUS(PROBE008CD)
6 extra tracks. Nov.
ROY HARPER: LOONY ON THE BUS ..... AWARENESS(AWCD1011) Early Nov.
IN THE NURSERY: KODA ..... SWEATBOX(SAX034CD) Early Nov.
THE KREWMEN: PLAGUE OF THE DEAD ..... LOST MOMENT(LMCD20) Early Nov.
THE LOFT: RETROSPECTIVE ..... CREATION(CRELP039CD) Late Nov.
LOOP: FADE OUT ..... CHAPTER 22(CHAPCD34) Mid Nov.
MCCARTHY: THE INTERNATIONAL NARCOTICS TRAFFIC ..... SEPTEMBER(TBA)
13 extra tracks. Mid Nov.
M.D.M.A.: COMPILATION ..... EDIESTA(CALC073CD) Early Nov.
MEAT BEAT MANIFESTO: GOD O.D. ..... SWEATBOX(SOX039CD)
CD single. Mid Nov.
MINIMAL COMPACT: LIVE ..... CRAMMED(CRAM061CD) Mid Nov.
MY BLOODY VALENTINE: T.B.A. ..... CREATION(CRELP040CD) Late Nov.
POP WILL EAT ITSELF: NOW FOR A FEAST ..... CHAPTER 22(CHAPCD033) Early Nov.
PETER PRINCIPLE: REVAUX AU BONGO ..... MADE TO MEASURE(MTMCD2) Late Nov.
PETER PRINCIPLE: TONE POEMS ..... MADE TO MEASURE(MTMCD18) Late Nov.
BLAINE L. REININGER: COLORADO SUITE ..... MADE TO MEASURE(MTMCD003) Late Nov.
HENRY ROLLINS: HOT ANIMAL MACHINE ..... FUNDAMENTAL(SAVE024CD) Early Dec.
MICHAEL ROUSE: WALKS IN THE WOOD ..... MADE TO MEASURE(MTMCD6) Late Nov.
SAD LOVERS & GIANTS: EPIC GARDEN MUSIC ..... MIDNIGHT MUSIC(CHIME00.01CD)
7 extra tracks inc. non LP tracks. Late Nov.
SHAMEN: DROP ..... MOKSHA(SOMACD1) Early Nov.
SANDIE SHAW: NOTHING LESS THAN BRILLIANT ..... ROUGH TRADE(RT230CD) CD single. Late Nov.
THE SMITHS: LOUDER THAN BOMBS ..... ROUGH TRADE(CDR255) Late Nov.
SOULED AMERICAN: T.B.A. ..... ROUGH TRADE(CDR1311) Late Nov.
SOVIET FRANCE: GARISTA ..... CHARRM(CHARRMCD001) Early Nov.
SUICIDE: T.B.A. ..... CHAPTER 22(CHAPCD35) Mid Nov.
THE SUN & THE MOON: ALIVE;NOT DEAD ..... GLASS PYRAMID(CDMC001) CD single. Nov.
TOT TAYLOR: BOX OFFICE POISON ..... L.P.A.(TOTE3) Mid Nov.
TOT TAYLOR: MY BLUE PERIOD ..... L.P.A.(TOTE4) Mid Nov.
VARIOUS: ABSOLUTE ..... CATHEXIS(CRLCD22)
Ltd. ed. inc. Shockheaded Peters, Revolting Cocks & Mark Stewart. Mid Nov.
VARIOUS: CD88 ..... BEECHWOOD(CD88)
Budget price. Early Nov.
VARIOUS: RHYTHM KING COMP. ..... RHYTHM KING(LEFTCD7) Late Nov.
VARIOUS: THE SOUND OF DEEPEST NEW YORK ..... REPUBLIC(LICCD010) Late Nov.
VARIOUS: TIME BETWEEN - A TRIBUTE TO THE BYRDS ..... IMAGINARY(ILLCD400) Early Nov.
THE WALTONES/CORN DOLLIES: CICCIOLINA ..... MEDIUM COOL(MC16-17CD)
4 tracks of current 'A' sides. Early Nov.
THE WEDDING PRESENT: UKRAINIAN PEEL SESSIONS ..... RECEPTION(REC010CD) Early Nov.
WOLFGANG PRESS: BIRDWOOD CAGE ..... 4AD(CADCD810) Early Nov.
YAZZ & THE PLASTIC POPULATION: WANTED ..... BIG LIFE(YAZZCD001) Mid Nov.
ZAZOU BIKAYE: GUILTY ..... CRAMMED(CRAM062CD) Late Nov.

MISCELLANEOUS

❑ BILLY CHILDISH: THE GIRL IN THE TREE ..... HANGMAN(WORDUP10) Book.
❑ SOUL UNDERGROUND: ISSUE 13 ..... SOUL U(SOUL13) Mag.
❑ STRANGE THINGS ARE HAPPENING: ISSUE 4 ..... BAM CARUSO(BAMZINE4) Mag.

JAMES HAVOC: RAISM ..... CREATION PRESS(ISBN1871592003)
Book based on 14th century aristocrat Gilles De Rais, delves into black arts & inc. first manifesto of Church of Raism. Early Nov.
SPIRAL SCRATCH: NOV ISSUE ..... SPIRAL SCRATCH(SCRATCH1)

FULL DISTRIBUTOR CONTACT INFORMATION IS ON PAGE 3

SINGLES BAR

Reviewed this issue by
Gran & Liz Naylor

"World's gone dance crazy, Gran. Everyone's doin' it. All the old codgers carry the news, boogaloo dudes. Throw down those walking frames! Edwina Curry's advice to the elderly is to get on down and party this winter if you want to keep warm."

Now DAVID GRANT was one half of the excellent Lynx. Remember 'Intuition'? Well, he's souped it up and vacuumed the interior, and it runs a treat. **'Intuition ('88 Mix)' (Fresh FRESTR001)** is unrecognisable, but not bad for a pensioner. How's about a remix of 'Organise'?

SID HAYWOODE used to be part of the band Haywoode, who had a hit with a song about roses not too many pension days ago. Her newest, **'He's Got Magic' (Fresh SID002)** is strictly for the white high-heels and Club 18-30 Radio 1 Roadshow crew. "Not really one for your 'Saga' holiday with Dave Whitehead, Gran."

"No, your hearing-aid hasn't gone wonky again" - it's just **BABY FORD**'s new platter. "Yes, Baby Ford is a mite silly name for a band..." but **'Chikki Chikki Ahh Ahh'** is an even sillier name for a single. "What's that? It's blown your hearing-aid?" Well, while she's off in search of more batteries, lemme tell ya that 'Chikki Chikki Ahh Ahh' **(Rhythm King 7/BFORD002)** is a beautifully crafted, exquisitely produced, dance'n'trancin' HIT. Expect to hear more, much much more, from Peter Ford.

"Nothing, Gran, I'm just telling the readers that you're hearing more..." RIGHT! Back with it - and you can't get more 'with it' than New York's **Sleeping Bag Records**. The old boys at Rough Trade must be right chuffed with their distribution coup of Sleeping Bag. THE TODD TERRY PROJECT's **'Weekend' (SBUK001T)** won't disappoint. Effortless lesson in how dance music should be.

"You WERE right, Gran. Well done! I heard a snatch of Led Zep's 'Whole Lotta Love' in **RICHIE RICH**'s **'My DJ' (Gee Street G12007)**, too..." Now, that takes you back. "Quite good," says Gran, sucking on her dentures - and who am I to argue with such a mine of musical information? For all you younger listeners, you'll also hear snatches of 'Howdy Doody Time' and other chicken Macnuggets for the culturally faminished.

Says here: 'It had to happen! House music meets speedcore thrash,' so let's put on **MIGHTY FORCE**'s **'Thrashing A Dead House' (Vinyl Drip International SUK003)**. Ooooh, we had a right old chuckle for the first minute, but Gran went quite white and silent and vomitted the cheese scone I'd given her down her dress. We both agreed we wouldn't like it to happen again.

Just nipped-out to get a clean crimplene frock for Gran. And, you know, feeling that crimplene reminded me of the days when Gran'n'me were mad on the sound of Philadelphia. My oh my! The Intruders and Harold Melvin! Then I heard the strains of **BLAZE**'s **'Can't Win For Losin' (Republic LICT004)**. Oooh, and DEJA VU. I came back into the parlour to find Gran's tartan blanket cast aside and her dancing suggestively around the midi-system. Yes, we liked it so much, we put it on again.

See, we always were partial to a good dancin', prancin' tune. Not overly fond of that 'rap' stuff, mind. We played **D-MOET**'s version of **'Everything I Own' (Big One VVBIG011)** 'cause we always did like that Boy George. We weren't too impressed. And we certainly didn't like **MC BROOKLYN**'s **'Style & Fashion' (Wax'n'Butt POVT001)**. Now, Gran's no Andrea

Dworkin, but even she found this sexist garbage dated and offensive.

And another thing, those punk-rockers that hang around the Arndale Centre; nothing better to do. Expect they listen to the likes of **CONFLICT**'s **'The Final Conflict' (Mortarhate MORT212)**. "Retro, strictly retro,' sneers Gran. Sometimes she can be so cruel.

Sometimes Gran really surprises me. Like this AIDS thing. Often I find her with her nose stuck in an Adam Mars-Jones book. Then, she's always been at the forefront of sexual liberation. And I've long-suspected her of being an old fruit-fly. She luuurved Buzzcocks. And while we were both listening to **GROOVE FARM**'s **'Driving In Your New Car' 10" (Subway SUBWAY22N)**, we both said "Buzzcocks" at the same time. However, this was something more than the initial comparison suggested. Excellent. "These boys have something," said Gran, stroking her fine grey beard. "Another music in a different kitchen," I shouted, making a nice pot of tea. **KITCHEN OF DISTINCTION**'s **'Prize' (One Little Indian 12TP12)** impressed us from the very beginning. "Those press Johnnies will say 'Smiths'," I said, somewhat cynically. "Those dumb fuckers would say that about any band with a homosexual in it," she snorted. I felt duly reprimanded. Absolutely marvellous, we decided, chinking our china cups together. Bloody wonderful.

Then I had to go and spoil it by playing a batch of discs from **4,000,000 TELEPHONES** (**'Save You'**, **Summerhouse SUMS007**), **THE PRAYERS** (**'Sister Goodbye, Egg EGG001**), **WHIRL** (**'Clear'**, **September SEPT008T**) and **BLOW UP**'s **'Forever Holiday' (Ediesta CALC066/T)**. Petulant white boys bleating about their broken hearts and unused condoms. You'd think in these AIDS-aware times that people would have something more intelligent to write about. Dated combos singing about dating. "Nowt to say," grunted Gran. "But, Blow Up were on Creation," I said. "You mean that ginger man with leather trousers?" enquired Gran. "Alan McGee?" I replied. "NO, NO, I mean Richard Boon," she said. If tortured, we'd have to go for the Whirl record, 'cause it's got wah-wah guitars and it's short and September was my birthday... which you ALL forgot.

FALLOVER TWENTY-FOUR's **'Pessimistic Man' (Ugly Man UGLY012)** should rightly have belonged in the last section; funny, we both agreed there was something we quite liked about it. Put us in mind of Mancunian bands of yore like The Distractions or The Tunes. Unformed, as opposed to fossilised like ourselves.

"Ah! Manchester! So much to answer for. Tony Wilson, Mark E...". "Oh, shut up!" snapped Gran, "You're beginning to sound like Paul Morley." I was truly hurt. "Don't **THE WALTONES** come from Manchester?" I said. After playing their **'The Deepest' (Medium Cool MC016/T)** we really didn't give a fuck.

For a moment, I thought Gran was going to have another bilious attack, but it passed.

"Shall we review **FELT**'s **'Space Blues'**? It's on the **Creation** label **(CRE060/T)** and if we don't, Alan McGee will be upset..."

"Is he that balding ginger one that runs that Freemans Catalogue thingy?" she replied. "Yes," I nodded, sagely.

So, casually dropping two tabs, we listened to 'Space Blues' and it reminded us of a track on a '70s CBS sampler. We were still on our hands and knees two hours later. We never did find the tabs. Highly-patterned acrylic carpet to blame.

"Phew! Let's put on something more uplifting than those fuzzy Felt folk," said Gran. "Oh, like The Redskins?" I replied. So, we put on **BRADFORD**'s **'Tattered, Tangled and Torn' (Village VILS/T104).** "Morrissey likes these," I added chirpily. Gran just scowled and flared her nostrils over the mildly embarrassing clatter.

We have embarrassing secrets, too. We like Suzanne Vega, ice-maiden of NYC. So, we needed no convincing of the cool charm of **RUBY BLUE**'s **'Bloomsbury Blue' (Red Flame RF7/1256)**. Confident, chic... we tried to think of another compliment beginning with 'C'. "Ruby Blue's singer was in this month's 'Blitz'," pipped-up Gran. Really - Gaultier goes Damart, or what?

"Okay, hipster! Whaddaya think of this?" I snarled, placing the disc from **THE BEATNIGS** on. "Ah, it's the Sherwood/Tackhead remix of **'Television' (Alternative Tentacles VIRUS071)**," she nodded, in that infuriatingly pompous way. This is mighty! Gil Scott Heron without the sanctimony. "Well 'ard," shouted Gran, kicking the cat across the room. Oh how we bopped. A huge indie hit... with music as good as this, who needs television?

It was then that I noticed the stains on her housecoat. "You've had **A.R. KANE** around again, haven't you??" I demanded. Shamefacedly, she agreed, confessing it wasn't really all that good. All cocky swagger and over too quickly. Likewise their **'Lovesick'** EP **(Rough Trade RT/T231)**, featuring 'Sperm Travels Like A Juggernaut'. All press hype and no trousers.

Well, it's a land of no-good men and bad women, nobody has a heart of gold. We kissed and hoed-down to **'Dance Critters' (Fundamental PRAY009)** from **COLORBLIND JAMES EXPERIENCE**. "This is fun, real fun," hollered Gran. I could hear her spurs janglin' down the street.

So there I was, left on my own with only 2 more singles and having to choose the Gran'n'me single of the Festive Tyme. How could I? I announce a tie Between **ZAZOU/BIKAYE**'s **'Guilty' (Crammed CRAM204512)** and **BOMB THE BASS'** **'Say A Little Prayer' (Rhythm King DOOD12/003)**. The Zazou/Bikaye collaboration is a mightily sophisticated Afro-acid-Euro-mountainn-Richter-scalin' delight. Good reason to relinquish your navy-blue passport.

Shame Gran's not here, she's a great fan of little Tim Simenon. "Such a nice lad," she always says. Bomb The Bass' 'Say A Little Prayer' is a brave and respectful rendering of the Aretha standard and is taken rom the 'Into The Dragon' LP. You know, the more I listen to it, the more convinced I am that it's going to be a Number 1 hit.

What do you think, Gran?

LIZ NAYLOR

Liz Naylor is press officer at Blast First Recording Co. She is also attending college on a 2-year DipHE course in Independent Study. She is music correspondent for 'The Pink Paper' and contributor to 'Trouble & Strife', a radical feminist quarterly.

She has one cat called Stanley. No children.

1988 READERS POLL

THIS YEAR'S OPPORTUNITY FOR THE DISCRIMINATING TO DISCRIMINATE.

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Best 3 **bands/artists** of '88 .....
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.....

Album of the year .....
Single of the year .....
Dance record of the year .....
Roots record of the year .....
Metal record of the year .....
Compilation record of the year .....
Debut of the year (artist & title) .....
.....

Label of the year .....
Best Band **Name** .....
Best Song **Title** .....
Sleeve of the year .....
Crossover of the year .....
Best Music **Publication** .....
Fave **Radio Show** .....
Most **Mediocre** New Band .....
Hype of the year:
i) Independent .....
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ii) Major .....
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Rumour of the year .....
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Book of the year .....
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Video of the year .....
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T-Shirt of the year .....
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Excuse of the year .....
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Shop of the year .....
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Campaign of the year .....
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5 **Events** of '88 .....
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Trend of the year:
i) most encouraging .....
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ii) most worrying .....
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DJ of the year:
i) Club .....
ii) Radio (legit, + show/station) .....
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iii) Pirate (+ show/station) .....
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Three for '89 .....
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.....

To give us a clue to who has replied, please indicate below the relevant categories (!):-

UK ☐ Europe ☐
Elsewhere (please state) .....
Independent retailer ☐ Chain/multiple retailer ☐
Distributor ☐ Wholesaler ☐ Exporter ☐ Label ☐
Media (please specify) .....
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my bloody valentine

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MINIMAL COMPACT

ON THE RELEASE OF THEIR LAST, LIVE ALBUM, ALEX BASTEDO TALKS TO MINIMAL COMPACT ABOUT THEIR NOW CONCLUDED SEVEN-YEAR CAREER

The fact that *Minimal Compact* have decided to call it a day probably won't mean a hell of a lot to a hell of a lot of Catalogue readers. After all, with only one UK gig under their belts (at the ICA in 1985) and by all accounts a similar amount of UK record sales over their seven-year existence, it would be easy for most hardened cynics to dismiss them.

But the simple fact remains that the band, made-up mainly of ex-pat Israelis, have sold consistently more throughout the rest of Europe over their five-album career than many of our top indie names, and have also extensively toured most territories, to boot.

Bowing-out with a just-released and well-recorded live LP, it seemed a good idea to ask lead singer Samy Birnbach just what had caused the split. Were they disillusioned about their spectacular lack of UK success? Would they be stepping on the first El Al home?

"No. Not at all. It is just that seven years together is a long time and the group had started to pull in several different directions. It just seemed logical to end now and allow everyone to do their own thing."

Do you think you achieved all you could?

"On a creative level and within the group structure we had, I really believe we took things as far as they could go. For example, everybody is talking now about so-called 'world music', with oriental, ethnic influences, etc. Well, we were like that in 1982! As far as touring went, we would have liked to play USSR and USA, but we played everywhere else, including Poland and Japan..."

Pic. David Buckland

A little history may be in order here. Originally forming (in a roundabout way) from Israel's first punk band, Minimal Compact (then Samy, Berry Sakharof - guitar/keys, and Malka "Mrs Colin Newman" - bass/vox) based themselves in Holland around the turn of the decade. With only two songs completely written, Crammed boss Marc Hollander (then cutting plenty of ice in the UK press with The Honeymoon Killers) took them into the studio. The result was a mini-LP entitled simply 'Minimal Compact' which in fact achieved maximum impact in the Euro-press and gave them the impetus to carry on as a full-time group. Musically with perhaps a little more than a nod in the direction of Joy Division, Section 25, Names et al, Minimal Compact were proof positive that Factory didn't pull all the strings where literate post-punk rock was concerned.

And, because Israel was in fact a million miles away from 'Have a grey day' Manchester, the group were able from the outset to absorb some of their own culture into their music. The 1980s were about to prove that these Israelis, at least, were worth a bit more than the obligatory "deux points" normally awarded their fellow countrymen/women/children/goats in the Eurovision Song Contest.

After recruiting Dutch drummer Max Franken, they became a working live band, and the release of their first LP proper, 'One By One' (in Spring '83), was accompanied by a European tour. With a very enthusiasticc following starting to build, particularly in France, the final addition to the line-up was Rami Fortis (guitar), who had originally been an integral part of the group in Israel.

1984 saw a contribution to Crammed's new Made To Measure series ('Pieces For Nothing'), which was followed by the 'Deadly Weapons' LP, produced by and featuring various Tuxedo Mooners. Their best and most-varied collection to date, a somewhat unlikey achievement that same year was a placing in the American indie dance charts with the 'Next One Is Real' 12".

Colin Newman was their choice as producer of '85's 'Raging Souls'. Housed in a magnificent Russell Mills cover, the music was as lushly intense as its packaging, but dead diverse with it. Combined with excellent sales this seemed to be a band that were going places (everywhere except Britain, that is).

However, 'fings ain't what they seem to be, and the group soon created a stir of the wrong sort in the press by falling foul of the new American immigration laws that refused them entry to the States to tour, as they were not "leaders in their chosen musical field" (thank you, Mr Reagan). The final studio LP as such, turned-out to be 'The Figure One Cuts', at the tail-end of '87. Concluding their policy of employing different producers for each album, this had John Fryer (various 4AD acts, etc) at the controls. A little harder to get to grips with than 'Raging Souls', it was ultimately just as rewarding.

And, apart from a sturdy reworking of Led Zeppilin's 'Immigrant Song' as a 12" sandwiched between the last two LPs and a handful of singles from albums spread over the early years, that's about it.

Or is it? For, as Samy says, everybody is moving swiftly on to new projects.

"Berry and Rami have just completed a new album under the name Foreign Affair, which is rock/pop based, Malka is going to record an album which will be more pop based and Max is considering various different possibilities. For myself, I am working now with Benjamin Lew (a well-known name in Euro-avant garde circles) and we are making an LP which is like a homage to various different poets and writers, such as Bob Kaufman, Paul Eluard, Delmore Schwartz, Thomas Hardy... it is all poems set to music, but they are all sung, not recited. Some are in French, some in German and some in English."

And why did you choose to end Minimal Compact's career with a live album? Do you think you were better as a live band?

"It certainly showed a different side to us. We were more dynamic in a lot of ways, but rougher too, than in the studio. The album is almost like a 'Best Of', it presents material from all our LPs, but was actually recorded at one concert. Interestingly enough, the advance orders for the live album are double what we sold of the last LP."

Really? So when are you going to reform?

"Next week!"

ALEX BASTEDO

DISCOGRAPHY

SINGLES

7" | Takes A Lifetime | CRAM7457
7/12" | Next One Is Real | CRAM8457/CRAM032
7" | My Will | CRAM11457
7" | This Scent Of Love | CRAM14457
12" | Immigrant Song | CRAM050
12" | Nil Nil | Materiali Sonori MASO20031

ALBUMS

MLP | Minimal Compact | CRAM015
LP | One By One | CRAM021
CD | One Plus One By One | CRAM1521
LP | Deadly Weapons | CRAM030 CD | Deadly Weapons/Next One Is Real | CRAM3032
LP/MC/CD | Raging Souls | CRAM(CD)042(C)
LP/CD | Lowlands Flight | Made To Measure MTM010(CD)
LP/CD | The Figure One Cuts | CRAM(CD)055
LP | Live | CRAM061

MISCELLANEOUS

LP/CD | Made To Measure Vol 1 | Made To Measure MTM(CD)001
Features a Minimal Compact work 'Pieces Of Nothing' alongside contributions from Benjamin Lew, Tuxedommon and Aksak Maboul

LP | Fuck Your Dreams This Is Heaven | CRAM048
Original soundtrack to French video film dedicated to Syd Barrett includes Minimal Compact performing 'Still I'm Sad' and 'Late Night' and, with Niki Mono, the theme tune 'Marathon', plus Minicom member Berry with Niki Mono 'Dancing Barefoot'

Unless indicated, all Minicom releases are by: **Crammed Discs, 43 Rue General Patton, 1050 Brussels, Belgium tel: (010 32) 2 640 7914 telex: 62831** and exclusively distributed in the UK

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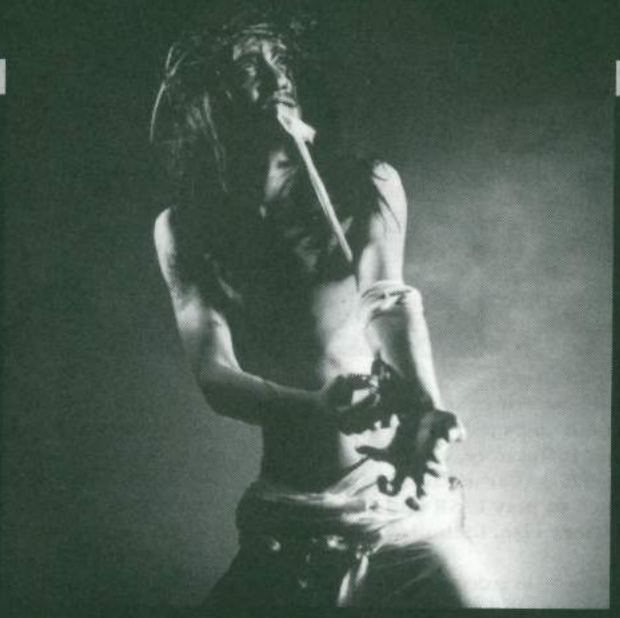

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Featuring Mick Ronson

JUNG 43/43T **JOHNNY THUNDERS** — BORN TO CRY 7" & 12"
From Copy Cats album

JUNG 46/46T **BUDDY CURTESS** — DESIGN FOR ME 7" & 12"
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MORT 22 **CONFLICT** — THE FINAL CONFLICT 12"
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< AMERICAN WAY >

US INDEPENDENTS: NO WINDOW AT ALL?

ON ONE READING, AS WE COME TO THE CLOSE OF 1988, the continued decline of the "pure" rock indie label in the American marketplace and the severe problems faced by those who remain should be cause for concern. On the other hand, there does seemingly exist a greater opporunity for exposure of, and artist development in new music at both the indie and major level than there has been for some years. The methods have changed - the game remains the same.

Our starting point : the premise that, as Chris Osgood from Minneapolis label Twin/Tone suggests, "... it's going to get harder and harder for pure indies to survive." The continued growth of in-house label operations at the larger independent distributors that, up until a few years ago, would all carry a full range of independent product from both those "pure" guys and their distribution competitors in the wholesale market, suggests he may be right.

The perennial complaints of those indies who remain are still late or slow payment, and prioritisation of in-house product as against non-exclusive lines. The strength developed by distributors such as Important or Caroline through their proven ability to sell 100,000+ units of certain of their titles (and no doubt do very respectably with the rest) is matched by the ability of the bigger indies (eg, Enigma/Restless, Wax Trax or Touch & Go) in a squeeze-play which reduces the importance of once crucial, now more marginal lines or titles. That, plus the continued inability of certain sectors of the independent distribution network to stay in business (SPV and Sounds Cool went down this year, while JEM struggles on), does not contribute to a healthy environment for the budding new act or label. One solution seems to be (and this can be appealing to your average distributor) p&d situations (Rough Trade Inc is expanding its operation through the acquisition of labels such as Camper Van Beethoven's Pitch-A-Tent on this basis, for instance); another option being explored by Atlanta's Fundamental operation is a Cartel-type collective of US and UK indies. The name of the game is, therefore, **power**. The distributors' in-house operations now have more (since they are almost all now engaged in exclusively wholesaling their own product) and the Enigmas and Touch & Gos of this world remain vital to the distributors' cash-flow since they have deep catalogue and new releases that ship big.

'Old habits may be hard to break, but the success ratio of the route for a new band or label through a vinyl-only release diminishes every day'

What are the reasons for this new cycle in the continuing off-on US romance with indie product? **Retail**! When I was involved in releasing the first two Sonic Youth albums on New York's Neutral label, the idea that their records would be racked by major chains such as Wherehouse, Musicland or Camelot (not to mention K-Mart) nevered entered into the picture. The retail scene was dominated by "Mom & Pop" operations on the cutting edge of the then vital import scene slowly picking-up on the burgeoning US indie market. The subsequent entry of chain accounts into the retail picture has been both a blessing and a curse for indie distributors. Sure, they can ship volume - they can also get volume right back. In terms of dealing with returns (usually with 100% SOR retail terms of trade), it's clearly far easier to deal with in-house product than titles that have to be sorted and then shipped back to their respective vendors. The name of the game is to correctly identify what **will** sell at this level, get the preorder and sit back and wait for those computerised reorders to roll in. Of course, if you're wrong, you'll spend a lot of time counting! And, of course, there's no time problem in terms of shipping chains - releases will reach a certain level at the grass roots and **then** be appropriate for chain sales. For example, the first They Might Be Giants record was picked-up from Caroline by Transworld (a big North Eastern chain) months after its release and MTV success. Their initial order? - 600 LP, 900 cassette. Which brings us to the configuration crunch!

OK, say you got progressive AOR hooked, you got your MTV (maybe), you got grass roots retail - but, you've only got vinyl... Man, you got one heck of a problem! Most volume chain accounts do so little vinyl these days it's unreal. Wall To Wall (in New Jersey) on metal titles orders only cassette and CD (this is a recorded music outlet in a department store setting). Enigma/Restless reports percentage sales on their independently-distributed product of 25% vinyl, 50% cassette and 25% CD (much less vinyl - probably 10% - for metal titles). While the costs of CD production are coming down and while indies in general seem to be realising more and more the importance of cassettes in the marketplace, their scene was built on vinyl. Old habits may be hard to break, but the success ratio of the route for a new band or label through a vinyl-only release diminishes every day. Twin/Tone's Osgood reports current ratios of 60% vinyl, 30% cassette and 10% CD, but expects those numbers to have changed dramatically by the year end.

So let's look **label**... Well, the majors finally caught-on (sort of). Even the worst hidebound dinosaur either has an "alternative" department or label in the works; "baby bands" that might have signed to indies first (eg, Jane's Addiction out of LA on Elektra) are now signing direct; and the major/indie p&d, or development deal, or whatever it takes, are in full effect (eg, Roadrunner with MCA, Twin/Tone with A&M, Mute with Enigma/Capitol). Where does this leave us? Well, for starters, a good route and new opportunities for European labels to deal either as labels or licensors (the import collapse, alone, has seen to that). On the other hand, part of the reason the indie scene here may be in such disarray may be because of this presumed benefit to the labels and acts themselves. After all, why should the indie distributors have any interest in being a farm system for labels that will, say after a Soul Asylum release has sold maybe 40,000 units through them, then move that act "up" to major distribution? On the other hand, why should such an act be ghettoised by a system that neither allows the label to profit from its work, nor gives the act or label any type of fiscal or promotional credit unless it is successful in the first place?

The debate continues...

Peter Wright

Peter Wright is label manager for Mute Records in the USA.. He was previously buyer for Caroline Records in New York - one very significant cog in the Branson machine.

INTERVIEW

Martin Aston Interviews Ron Resnick of Sleeping Bag Records

New York, October 1988; anyone visiting the city during the last week of the month could not have escaped these ultra vivid scenes. A combination of the Bush-Dukakis electoral bun-fight and Halloween, and all the celebratory build-up to both event's costumed mayhem, plus a full moon and the daylight-saving switchover, was asking for it; whatever street theatre the city has with so many disturbed and homeless, the performance got doubled. As a crazy beatnick once said in a Munster's episode, *"hip is hip, groove is groovy, life's a wild Fellini movie"*.

With this in mind, a subway trip uptown to Sleeping Bag's Broadway and 66th St headquarters, into the heart of NY's hottest black music mayhem was a cinch. The label who first brought you the feverish hip-hop of Mantronix and now proudly presents Mr.Shy-Boy, High-Boy, Acid House producer, Todd Terry himself, have just opened a British office through Rough Trade and the Cartel. They kick off with a reworking of the label's second single "Weekend", originally by Class Action but now acidised by Terry.

The label was started by Willie Socolov and Arthur Russell with the latter's "Go Bang" (as Dinosaur L), later reworked again by Terry as "Bango (To the Batmobile)". When "Weekend" was worked by independent radio man Juggy Gayles, Socolov met up with Gayles' son, Ron Resnick, now vice-president. All three now work the label-"Juggy is our tough guy, our money collector", quips Resnick, but his father's 50 year old experience counts for more than just a feeling for the business.

The label has prided itself on keeping one step ahead of the pack because they've kept their feet on the street and learnt how to handle the stuff they've found there. Frequenting the hip NY clubs and taking chances by exploiting gut feelings has built up a great catalogue, which they're bringing with them (except Joyce Sims who is licensed to London in the UK).

Meeting Resnick and Socolov (the latter for five minutes as he's tied up in attorney talk) though, will certainly make you think twice about the stereotypical black music label; hey, these are, and I quote, "two white, middle-class Jewish hucksters", who have dealt the sound of young Black America over the counter throughout controversy and innovation. Now that Sleeping Bag are coming over here, what can we expect from them? Will the 75 different callers, in person or by phone during the interview, stop me from finding out (Resnick has only just returned from trips to London, California and Palm Springs and is needed all over the office. A crazy week for him too then)?

My first question for Resnick is answered by a big sign that confronts you as you walk in the door: "SLEEPING BAG RECORDS SUPPORT MICHAEL DUKAKIS".

I don't know if anyone has ever asked you why the label is called Sleeping Bag.

"That was Willie being the ultimate batchelor, having a sleeping bag on his bed because that way he'd never have to make his bed. You might be able to understand that logic at some point in your life! This was at the time that James Brown had 'Papa's Got A Brand New Bag' being revived, and the term *'what's your bag?'* or *what bag'* was around. Arthur Russell asked Willie what bag he was in and Willie said, 'I'm in a sleeping bag', and Arthur immediately said that's what we'll call the label. Willie's still a perennial batchelor, although I've been to his apartment recently and he has a mattress, a bedcover, quilt, pillows and no sleeping bag to be found. But it's still the same apartment, by the way. We all may have a better cut of meat at the table, but basically all of us are living the same life. No-one's moved out to penthouses or run out to buy a Mercedes Benz like our acts are buying them left and right. The German economy, trust me, is very strong due to rap."

What has the industry here made of Sleeping Bag's emergence?

"I think we were pretty much tolerated until we became number one on the black album charts with EPMD, and then the line around was mostly the Butch Cassidy one- ***'who are those guys and where do they come from?'***, because we took it by surprise, attacking Warners and then defensively holding off MCA and CBS for three weeks before Bobby Brown and then Public Enemy took over."

Have the majors approached you?

"There hasn't been a major that has really pursued us and said, 'we want to distribute your label', and I believe the reason that hasn't happened, although we've had numerous conversations over the last two years, is I guess they tell us we ask for too much money, but then they'd tell that to anybody no matter what you asked. No, it's that they don't feel comfortable with us because we're a bit of an outlaw mentality in terms of music."

Why have you decided to open Sleeping Bag UK at this moment in time?

"What we do with Sleeping Bag is, be it good or bad, we put our laundry out in the open, clean or dirty. Last year, we were going to open up because we were getting fed up with the majors and we had given what we thought was the last jewel we were going to give away, which was EPMD, which subsequently went to number one nine months later in America. But we did something that we hate to do and don't do anymore, but PRT wanted to give us an advance but they wanted to hear what we were going to come out with. I always think that as a cutting-edge label, most people aren't going to understand our music, period, especially radio, or the business. PRT wanted to get used to it but they didn't like our music-in fact, they thought it *sucked*-you know, no commercial value, so there was no reason to give us the kind of money they were going to. Prior to that we had to prostitute ourselves with every major in the UK. We had a lot of acts that we thought were viable for the UK that weren't getting picked-up. Nobody understands our acts the way that we understand them, and no matter how hard we tried, we couldn't get anyone to dance with us."

What do you think was the real problem?

"Well, there is a feeling, or a perception I have, about English record companies, and I'm talking strictly from my own experiences, is that they don't look at the *artist*, they look at today, and they look at how much they can milk out of today, and tomorrow is like a second thought. We always look beyond whatever they're doing now. Our theory is, make the star, the star makes the money. A very simple philosophy. I know the majors shrunk off when Mantronik left us, including even getting bad reactions from London Records as to whether Joyce Sims could survive without him, because she had a double gold album that Mantronik was definitively part of. So they shrivelled up on us in terms of confidence-would we come up with another artist, would we take the money and buy Mercedes, that we'd be like the dastardly Americans they'd dealt with in the past and just fuck 'em royally? We're just going to have to pay a very dear price to learn in the UK. We already had an extremely bad experience with Chrysalis and EPMD and another stupid one with London and Citybeats, with Todd Terry's 'Bango', when three different companies had records out and the record company that I licensed my record to, Citybeats, who are lovely, dear people, Tim and Martin, sued me for my own record! Nothing has come of it and no-one made any money but Todd got it out there and 'Bango' was a hit. Our experiences have convinced us that Joyce Sims will be on London and beyond that we'll sink or swim ourselves."

Rough Trade showed the right attitude then?

"Very much so. When we started talking seriously with them in August and with other distributors, they were the only ones who were into the business side of music but also enjoyed *music*, and knew what was happening, and we liked it. Hopefully we can become as important to them as any other label that they have, including their own."

You've seen how Rhythm King have made a real go of things.

"Sure. We met Martin Heath on literally our first trip over here. He was talking about how his music was at a particular area in the UK and that we had something in the USA and maybe we could seque, and he was correct but we never did. Needless to say, we've maintained a friendship. Some of his advice going into the British market has been extremely helpful."

Do you share a specific approach with Rhythm King?

"Martin has a specific approach where he works the record for a number of weeks before he even releases the record. We're going to be over in the UK in four weeks or so till the end of January so right now, we're just hustling, trying to get the acts established. We don't have the benefit of the time that Martin has. Maybe we can see how it works for us next year. We have an extremely capable person here in the UK, Mervyn Anthony-Lynn who's pretty well plugged-in. There's his and The Cartel's advice and guidance and our own gut feeling."

To begin with, Todd Terry is better known here than in the US.

"True, and that's mostly because in America it's difficult to break through with a pop record, at least not initially. In England, if the production is right and the Furies are in the right places at the right time, then you have a real chance at cracking pop radio. And that's what we like-pop hits, that are universal and non-categorisable, not, 'this is dance', 'this is black music', 'this is white' or 'this is metal'. If we have the record that sells the fifteenth highest on a particular week in America, we would like to be number fifteenth on an overall chart."

You're after hits then-is this the first criteria?

"If you put out good music and enough of it, enough of the good music will become hits. Right now, we call ourselves sluggers."

I was about to come on to the baseball terminology.

"Yeah, the guy who hits a home run often or strikes out often *(this means the man with the wooden stick misses the ball three times in a row)*, he's still always swingin', and when he hits the ball, when it's out, it's a long out, and that's what a slugger is, and that's what we think we are. We're going to constantly hit the ball and we'll get enough home runs. Not too many singles or doubles though."

Well, thank you Ron, you've completely lost me now. Tell me about Todd Terry.

"Willie knows him just from being around the club scene and the studio scene. When Todd wanted to do 'Bango', we thought it would be

appropriate to come up here since it was 'Go Bang' and offer him a deal. He's only had one record out here on Sleeping Bag. I'm not sure what the sales were but we did over 50,000 12" singles with virtually no airplay, with just the mix shows. That's fine, now we go for the next single which we've surpassed in sales already. It's three in the dance charts and now we're looking to get it on radio this week. Will he be big? Ask me in six months."

You've said that you think Britain repackages up trends established in America and then returns them Stateside with more chance of success.

"I believe particularly soul music finds its way over to the UK to a white audience quicker than it does in the US, and mostly it's taken up there because of *exposure*. If you aren't exposed to something, you're going to have a tough time knowing what's happening. Then they take it and put it in a slightly repackaged form and send it back, a la Pet Shop Boys, or Simple Minds or U2."

That's hardly soul music, is it?

"No, but if you listen to what the music is based on, the undercurrent beat, Simple Minds to a certain degree but U2 to a tremendous degree, if you listen to the bottom end, you're listening to R'n'B with a rock flavour that's been honed and refined to where it comes back where black music will recognize it and to white people will be very new and innovative. A perfect example of The American structure is The System's "You Are My System' which was a big black hit and then Robert Palmer heard it, and as a rocker, got it played on all the rock stations, and it's only a year later that people discover The System's record which Palmer didn't even change that much. It wasn't really Palmer's song or his hit."

Have you found the British 'white soul band' you were quoted as looking for in the summer?

"Not even close. Do you have one then?"

Are you really after a Simply Red type band? (I mean, really?)

"Absolutely, without a doubt."

Is that a sign of wanting the label to achieve more acceptability as opposed to say, rap's bad reputation?

"It has nothing to do with being more acceptable but to do with being able to put out a wide variety of music. In America, to a large degree, things are segregated into black/dance/white and so on as I said, and we want to be number one in the overall chart. If we can find a stylish white group, like Wham when they started, or Simply Red...why Curiosity Killed The Cat isn't happening in America is beyond me. I wish they were with us because we know what direction to put them in.` If we found a group like that in America, it could take us forever to make them happen. But if they come with a certain amount of credibility already in the UK, as a legitimate band with some credentials, with chart success already there, then we have a reasonable chance of bringing them over here, and because they're white as opposed to black, there's more potential in America to make more money with them and also worldwide. And that's the black and the white and the green of it.

Is Wham really credible, in simple terms?

"What George Michael is doing right now, having the number one black record in America...maybe you believe something different to what I believe credibility is."

Which is?

"That they've established themselves on two different levels-let's say within their peer group of other musicians, that they are musician's musicians in whatever they do, and that they've made a statement that they can translate into being a big club draw. The Beatles started out as white soul boys in their era, and needless to say that after a period of time, they went in a very different direction. Part of CBS's desire was to have a white soul act in America. Culture Club was that. All you can do is hope. When Mantronik was here, he and Willie were the greatest buddies, they were palling around at night, he was living upstairs, and now we're in litigation, but that's what I want at the start. What happens and where it goes, let the vinyl theories take them where they may."

What British acts are you taken by?

"I'd love to find a Tears for Fears or Pet Shop Boys. Information Society in America right now, on Tommy Boy, I wish we had had them first."

Aren't you interested in a Derek B rapper?

"I like and respect Derek B and I think he does the same with us, and sure we want to find UK rappers, but the chances of us finding a UK rapper that can compete with American rappers aren't as good as the chance of us finding a Pet Shop Boys here. Will we find, sign, hopefully promote and develop a UK rap act? Absolutely. I wish we had the Wee Papa Girls. I know they'd translate to America."

What are your feelings about the Acid House explosion?

"I love it. To me, it's like Garage music a bit updated. We have no Acid House clubs here per se, but they play Acid House music at various clubs alongside Latin hip-hop and all the other things. They're not playing it on the radio as much yet, but maybe Samantha Fox can actually push the way with her new song that's Acid Housey. We're looking for a Page Three type girl who can sing. Absolutely. Bring her on!"

What, in the style of a Stock, Aitken & Waterman Fox/Mandy Smith mould?

'(laughs). They did a mix of Joyce Sims that Joyce refused to ever perform-it was 'Love Makes A Woman'. They took her from a singer of R'n'B songs to a bubblegum singer. In terms of any kind of direction or a thought of where Joyce is or what she should do, they were so far off base."

I find it hard to believe that a Page Three girl matches up with your maxim that 'longevity is product plus credibility'. Credibility, Ron. I can't see this being The Cartel's bag.

"It's just a part of what we do. We put out good records. Let me tell you, there's plenty of money in flesh! We want a Page Three girl who can sing! You miss the point. We have the songs and the producers and the knowledge of promotion. Sabrina can sing and is produced by PWL-she should be a big success in America despite the fact she's got big tits. Beautiful big tits and a good face. It sells records and there's nothing wrong with it. Not a thing."

But if you push the idea down UK independent channels...

"We'll get trashed a bit? Well maybe. But while we're doing that, we'll be doing other things. There's not going to be anyone out there telling us what to do, like we don't tell our artists. If we want to do something trashy and take some cheap shots, it's part of the business.

(Would you believe, Terry from Omaha Steaks calls at this opportune moment. Flesh is murder and all that...)

"If the press trashes us for acting like pimply-faced teenagers from Omaha, Nebraska, to some degree we still are pimply-faced teenagers underneath."

It sounds like you almost have dollar bills in your eyes, like in the Tom & Jerry cartoons.

"Sometimes. I don't think credibility is based on the good looks of your artist, I think it's the music they make."

But why the Page Three Girl (am I labouring the point here?)?

"Because I think it's fun. Part of what we're doing is having fun. There are male hormones working here! Come on! There's nothing wrong with it in our minds."

Of course, what Sleeping Bag are most renowned for is their roster of black rap and dance acts, from Mantronix and Todd Terry, to Hanson & Davies, Nocera, EPMD, Mikey D, DJ Cash Money and rapper extraordinaire Just Ice, who's already facing his second murder rap. Dealing with these troubleshooters who are idols of America's black youth gangs is no easy ticket. Here, fun can be the last thing on their minds, but Willie and Ron have learnt how to handle them. Mantronik's hip-hop talent was only equaled by his greed and ego, says Willie, so they lost him to Capitol, but they're glad the boy has gone (litigation continues, it goes without saying). Just Ice though, is still around-a seller of 200,000 albums, a guy, "who if he will listen to anyone, it'll be my father, but sometimes he just likes to be Just Ice, which means a mean little kid. You say blue, he'll say red for the sake of it, and do something for the sake of it. A perfect example is at our launch party in London; he wouldn't perform at the press party because he said he wasn't getting paid, and I wouldn't let him extort me, not this time anyway *(phone bills have been paid on his behalf more than once).* Then at the public party later, he saw Todd Terry when he was mixing, with all these pretty girls out front waving and screaming, and that way, he'll perform, so if you're dealing with motivations like that, it's difficult to logically make an argument, like telling someone who was on drugs that they aren't good for you." Kurtis Mantronik was the same-"he's the kind who would book weekend shows in California and then see on the weather reports that it would rain on the weekend and decide it wasn't such a good idea"-whereas Todd Terry has a much easier, reasonable personality. But it's rap that has the violent tag and the broken family backgrounds. "Many of our acts when they come to us, they're puppies. They don't have a real sophistication, coming from chequered backgrounds and the least we can do is show them the right way to do things-to have a bank account and instead of calling us up to borrow money, to have a hole-in-the-wall bank to go to. They can get carried away with their early success and just spend a little more than they should have. They're just getting reality checks, that's all."

Can you talk to them about the violent issues at stake? To stop any encouraging by way of the artists' lyrics?

"No. You can discuss it, and I'm not saying that we've never told Just Ice don't be a jerk, or told him what's he's doing is foolish and will hurt him both personally and career-wise...We've asked Just Ice not to have all those obscenities in all his songs, please limit them to just a few, so at least we can get the other ones on the radio, and he's taken that advice. But we've never said 'don't discuss this', or 'don't discuss that'".

At a CMJ panel, rapper Daddy-O spoke about a 'Stop The Violence' concert. What are your feelings about such a move?

"We're not against stopping the violence but we're not for censorship either. If we're talking about rap words or how we talk in our daily lives, Parrish of EPMD who's here right now, talks about 'spray the niggers in the house', meaning to shoot them with an Uzi. He's probably never held a gun, but that's the way people talk. Of course we want to stop the violence. The best way to stop the violence usually is to just turn your head and pay no attention."

So the beat goes on: after Todd Terry's 'Weekend' comes Hanson & Davis' 'Can't Stop', the Todd Terry Project debut album and EPMD's 'Strictly Business'. Todd is the current Boy Wonder; Sleeping Bag only have him as the Todd Terry Project, not as Royal House, Black Riot, Masters At Work, Swan Lake (the list seems endless!). Ron reckons there are more Acid Housers on the way up, like Ann-Marie and the Todd Terry-produced T La Rock single, which features Acid House rap and is reputedly quite brilliant.

The future, Ron? Could Sleeping Bag defy all categorisation?

"We'll definitely be staying in dance music. But I don't think we've ever put out music to hit one particular market, like Acid House. We usually put out music and hope there is a market for it. We didn't sign Todd Terry for 'Bango' because we knew there'd be an Acid House happening in the UK. We just thought, 'hey, this is OK'.

A personal motto?

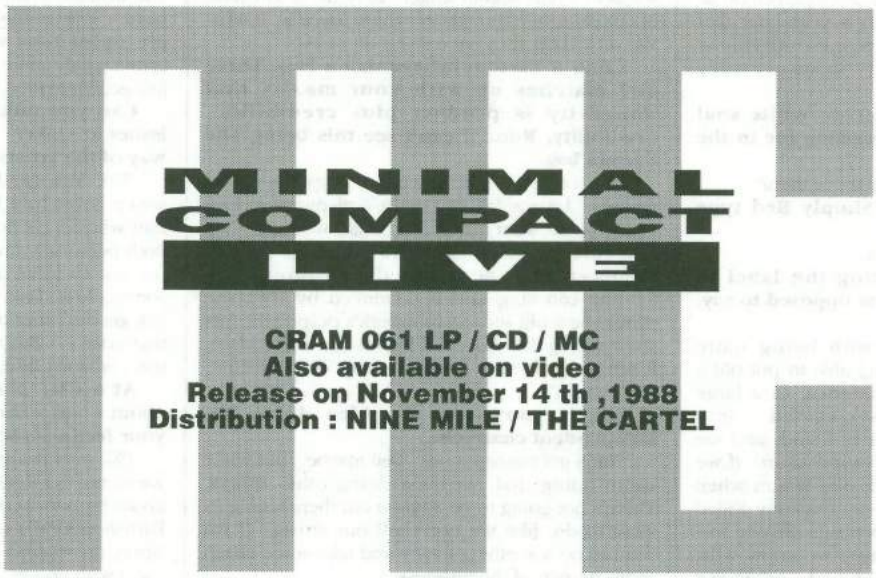
"Make the star, the star makes the money. Get a lot of rest, take your vitamins and be a good Boy Scout."

Martin Aston

MINIMAL COMPACT MINIMAL COMPACT

Minimal Compact release the final album recorded live in France. It's titled "MINIMAL COMPACT LIVE".Since the group split up , guitarists Berry Sakharof & Rami Fortis have formed a new band called Foreign Affair ; singer Samy Birnbach is in the studio preparing a poetry music album ; bassist Malka Spigel is working on a solo lp ; and drummer Max Franken has switched from pounding the drums to pounding the turf with Ajax Amsterdam.

"MINIMAL COMPACT LIVE" features 10 classics (14 on CD) from the 7 year career of the group. Crammed Discs were very proud to work with them all these years.



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" Lowlands Flight "	lp - cd	MTM 10

MINIMAL COMPACT MINIMAL COMPACT

JUST FOR THE RECORD

THIS MONTH'S REVIEWERS: RIAD AKBUR, J.R. BOON, RUSSELL BROWN, NICK CHURCHILL, GUY HAYDEN, MR HYDE, KENT JOLLY, STEVE MORRIS, GEOFF MUNCEY, JOHN SHAW, EVERETT TRUE

WORLD DOMINATION ENTERPRISES

Love From Lead City (Product Inc PROD33024)

The last time I saw World Dom they were holding down the live stage in a warehouse full of mutie beat madness. When they finished, a mutiod chappie came on and played a circular grinder across a steel drum. The grinder showered sparks across the crowd and sounded not unlike Cool Kev's guitar. On the live side of this LP Kev's guitar spits and fizzes and wails over the massive World Dom rhythm section and it's thoroughly impressive, catching them, as it does, in their element. But due recognition for this band has been held back by the somewhat iffy quality of their studio stuff - especially 'Let's Play Domination'. That LP lost the real fire somewhere in the murk, which is what this one's "dub" side sets out to rectify. They haven't fooled around too much with 'Asbestos Lead Asbestos' and 'Funky Town', just punched a few holes in them. 'Hit Me Little Children' is a bit more weirded-out, but the essential effect has been to deepen and harden the songs. WDE have somehow missed-out on the recognition accorded palpably inferior groups, but 'Love From Lead City' plays on their strengths, so maybe maximum respect is just around the corner. World Dom cop their moves from no-one - they don't play the likes of 'Funky Town' because they think it would be rilly groovy (see PWEI), but because they think it's a great song. Play this loud until the next studio LP.
RB

SLAB!

Sanity Allergy (Ink INK037)

A more sophisticated Slab! than the last I heard from them. This album has excerpts from an '87 Swedish Radio broadcast, from which I presume it will be a fast seller in Scandinavia. The broad sound of 'The Last Detail' kicks-off, literally, with vast drum sounds accompanied by monotonal vocals and wall of woven noise from the other Slabsters. I say more sophisticated - definitely, in production, but also in musical content. Time changes and melody engage the sway. A good example is 'Fourth Warning' - guitar tunes, hard jumping rhythm changes of direction, but all quite melodically linked. A reggae and avant-garde jazz feel on 'Station K'; a good "dance mix" to 'Son Of Sloth', good enough to set any Acieed-freak's trainers burning and heads spinning. 'Cancer Beach' swings us to a '60s Soul feel, sharp playing and sharp tongues. Altogether, the record is tough and rugged, but with true touches of class, not least in its use of melodic sequence and timing, but also in its variety, which makes you want to listen to the end just to see what might be around the corner - a bed or a slab!
JS

A GUY CALLED GERALD

Hot Lemonade (Rham RA001)

A highly produced, laregely instrumental album that echoes the sound of Chicago House in places. It's basically acidic in its orientation, but there is some diversity contained within that boundary.

'Escape II' uses the dynamics of a clean, understated (by UK standards) beat pattern and piles on the samples to create an angst-ridden soundscape; while 'Tranquility On Phobus' is pure Acid, with its percussive watery bells, wavy melody and the cruel way it slows down at the end. A sense of (Acid) humour, too. A Guy Called Gerald has a finesse that eludes many of his UK House contemporaries, which works sometimes - as it does with the rich sound of the title track - but at others degenerates into Ecstacy drivel - see 'K9' and 'Radio Active'.

Much of this material would benefit from a singer's touch that would move some of the tracks into more of a soul vein. As the world goes lysergic, what next - Acid Soul anyone?
NC

RAPEMAN

Two Nuns And A Pack Mule (Blast First BFFP033)

It's ironic how many a voice has been raised recently in opposition to the choice of christening of ex-Big Black man Steve Albini's latest sortie into the wicked world of noise. 'Jordan Minnesota', 'King Dick', 'Songs About Fucking'... Rapeman is nothing more than a logical progression from someone who has perennially employed the art of polemics as a means to justify the ends. Rapeman revisit the site of Big Black's ashes; the hypocrisy, bigotry and ultimate depravity that increases to taint society. The constant encouragement to consume, the demand for immediate self-gratification via the lowest common denominator. The Now Generation supplied with sex, power and wealth at the push of a button. A manipulative media that has learnt to shrink-wrap our pleasures; hence porn/rape, gore/violence. The quest for the subliminal experience - Hungerford, Chapman, Sutcliffe. This music translates these into a sonic onslaught of howling feedback, paralysing assaults that wound - like 'Hated Chinee', 'Coition, Ignition, Mission', or the bludgeoning bass of 'Trouser Minnow', with its sinister "stab, screw, wrench" rap and Albini's voice the serrated edge slicing away the tissue with a wretched precision. Distorted, indecipherable and still as valid as ever.
RA

NAPALM DEATH

From Enslavement To Obliteration (Earache MOSH008)

OW! I have blisters in my ears after listening to this brutal platter! The first song takes you in nice and slow to a dirgey Swans-like track - very heavy and powerful - but don't let it fool you! For then it's back to the splinteringly fast ear-shredding intensity of the Napalm Death we all know - 22 soon-to-be classics are alternately screeched and growled and played at a pace that will definitely give the uninitiated a brain heammorage.

This will sell like fuck, so be sure and add this to your collection quick, as there's a free 7" with the first batch - and don't miss the boys on tour - NOW!
KJ

MCCARTHY

The International Narcotics Traffic (September SEPT009)

THE WALTONES

Deepest (Medium Cool MC018LP)

McCarthy have been decidedly left-field for so long that they have been in danger of being forgotten. Thankfully, this compilation should see them back in the fold and considerably up their profile. With a staggering 17 tracks on the LP, and 30 on the CD, this is shockingly good value. It's also a damn good record. 'Red Sleeping Beauty' is a gem, and gets the album off to a cracking start. Add to this a clutch of BBC session tracks and the excellent 'Should The Bible Be Banned?' and we have a band who have successfully shaken-off their 'C86' roots.

The Waltones, on the other hand, are joyously catchy, which is in no way a criticism. With a sly shimmy and a wonderful guitar jangle they have produced an absolute winner. This is another feather in Medium Cool's already sizeable cap and should see the label continue its march to more widescale acceptability. With a gaping hole left by the sad demise of The Smiths, The Waltones could be the band to fill it.
SM

VARIOUS ARTISTS

Human Music (Homestead HMS100-1)

Double-album compilation courtesy of Homestead Records featuring the best from Auckland to Edinburgh and New York to California. "A collection of non-LP and previously unreleased tracks from 25 bands we like a lot," they claim. Not a Homestead label history or sampler, as was '87's 'The Wailing Ultimate' (not quite the total fucking disaster they disclaim it to have been), but a collaboration of favourite bands. UK flag waved by The Pastels and The Membranes; the latter with the previously unreleased 'Wounded Bull In Victorian England'. New York homes the ageless and consistently wonderful Live Skull (non-CD owners will be pleased with this choice). Other loyal stalwarts include Big Dipper, Salem 66, Volcano Suns and Phantom Tollbooth. Gross goon G.G. Allin is here, as are the increasingly popular Nice Strong Arm. Antipodeans surface in the form of Flying Nun's very own Verlaines, Chills (both released), Tall Dwarfs and The Clean (both unreleased). Oceans ahead of everyone is the unreleased 'I Was Adopted' by Happy Flowers; more fine grime from Mr Anus and Mr Horribly Charred Infant. Buy, Burn, Bother? Erm... Yes!
GM

CURRENT 93

Earth Covers Earth (United Dairies UD029)

A mini-LP of acoustic mysteries from Current 93. Steve Reich on acoustic guitars and strings, 'Hourglass for Chrystale' is an impelling throb of exciting and energetic playing, simple but manufactured to scare, especially late at night. Vocally Satanic, it grinds down any disinterest in this jangling, mismatched sound, apparently free but very planned. 'Earth Covers Earth' reminds me of a certain Sonic Youth track about valleys of death, in its sadness and persuasive tendency towards foot-tapping the guitar-strum of a generation. The second collection of three songs (Side 2? - Ed) presents a challenge to the listener, asking questions and telling tales in 'Rome For Douglas P', while 'Time Tryeth Truth' epitomises Current 93's sound: an exquisitely simply recorded song, effortless in its atonal sequence. Dare I say it, the sound is almost innocent.
JS

THE BUNNY KEO QUINTET

Rejoice In Righteousness (Acid Jazz JAZID007)

Acid Jazz, now there's a thing. Everyone's heard of it; few have heard it. A phrase coined by the press after missing-out on Acid House, perhaps? An industry marketing scam to flog back catalogue? Or, is it a real genre aiming to unite the jazz-pop mainstream and the excesses of the avant-garde? Anyway, it's here, now we have to define the music to go with the term. So far that's meant revitalised '70s

jazz-funk, aka rare groove, and some new bebop-based Brit-Jazz bands.
On 'Rejoice In Righteousness', the Nigerian tenor sax man, Bunny Keo, leads his quintet through a competent set of uptempo works owing more to the Parker/Coltrane mainstream than to the Dolphy/Kirk avant-garde. OK, there are a few whacky samples thrown-in for Acid credibility, but they are anomalous to what is otherwise a good, dance-oriented sound that is clearly aiming to move jazz out of the coffee cellars onto the dancefloor.
If Acid Jazz is carving a new niche then so be it, maybe it will blow-away some of the intellectualism associated with it; but what the relevance of Acid is to the four tracks of 'Rejoice In Righteousness' I can't see. A series of catchy themes, lots of improvisation, a loose-feel beat, some sampled vocal bits. And that's (Acid) Jazz!
NC

VARIOUS ARTISTS

Ooops! Wrong Stereotype (Alternative Tentacles VIRUS068)

Well here we have the second Alternative Tentacles compilation; not quite hot on the heels of its 1982 predecessor 'Let Them Eat Jellybeans', but nonetheless true to the proverb that all good things come to those who wait. Gone but not forgotten are Black Flag and Dead Kennedys; here and not to be forgotten are Stickdog, NoMeansNo and The Beatnigs. Mr Alternative Biafra puts in a hefty 11.47 minutes of 'Love American Death-Squad Style', whilst his old DK cohort Klaus Fluoride slips in 'Born Again Dentistry' and 'The Bus (reprise)'. Older faves such as False Prophets, Tragic Mulatto and the resurrected Christian Lunch fuse with the relative newies such as Alice Donut. Nine voices from the four corners of Alternative Tentacles. Nine echoes as similar as they are totally different. Nine reasons to buy this LP when in reality you need only one. In circumcision; a snip at the price.
GM

KMFDM

Don't Blow Your Top (Skysaw SAW006)

Ah - finally! Good and powerful industrial/dub/dance music blares forth from this German band. There's 9 tracks, 5 of which are mixed by the king of the mixing desk, Adrian Sherwood - so you can guess the vein this is in! An excellent, full sound (with plenty of samples and dub) is achieved that makes it destined to be a hit on the dancefloor and with the sound-systems. Music with GUTS (buy this rather than wasting your money on the formula Acid gak)!!!
KJ

CAS CARNABY FIVE

Mr Morris' Funeral (Backs NCHLP015)

In recent months Creation records have been reborn thanks to a series of cracking releases. Possibly the time has now come for Backs to climb back onto the straight and narrow. Following the bitter disappointment of the Fruit Bats and The Bible, the Cas Carnaby Five are a valuable step back to what Norwich has always been best at - the viewing of life at oblique angles. 'Mr Morris' Funeral' is a gloriously gin-sodden album; a combination of Tom Waits, Ernest Hemingway and Oliver Reed.
The Five feature Tom Smith, who used to be Brick in Gee Mr Tracy; Pete Jay who used to play trumpet in Screen 3, and Rob Masters who has played drums in just about every band in existence in Norwich. As such they combine all the good things about Norwich and add a good many of their own ingredients. As Humphrey Bogart said: "Never trust a bastard that doesn't drink." The Five take this maxim and have stretched it to LP length. Incredible.
Mr Morris

CHAMBRE JAUNE

Hugging The Head (Jigsaw Media JIGPROD004)

Chambre Jaune (Yellow Room???) hail from Holland and are the latest exponents of the burgeoning European movement that have followed in the slipstream of Kraftwerk, DAF and, more recently, The Young Gods. If there is a secret to their success, it is their self-concious, semi-literate approach to rock's language, whose product is without the limitations of grammatical restraints. No base for foundations, therefore no boundaries; no extremes as there is no concensus middle-ground. A Chambre Jaune track is a freefall sonic shower, stinging beats that crackle underfoot, scrapping guitars and jarring vocals. Samples that bruise as they bounce, throwing awkward epileptic shapes in a discordant coercive blast. Primal screaming, indeed.
RA

LEMN SISSAY

Blackvibe (Bop BIP305)

'Blackvibe' is a collection of poetry exemplifying the hotbed of Black literary activity in Britain today. All the expected objects of attack are here: Thatcher, Apartheid, received racism, urban decay, boredom, etc; but all are tackled thoughtfully and without resort to cliche.
Other pieces emphatically voice Black concerns like the erudite 'Arts Council Criteria' ("Arts Council criteria is to conform/When you pay the revolution, the revolution will perform") and the paradoxical sell-out of coloured establishmentarians in 'Petty Black Bourgeoisie'. He acknowledges political and musical influences in the excellent 'Gil Scott Heron Shines', using rhythms and speech patterns very similar to those in Heron's work.
Revisionists would argue that the class struggle is a redundant model to apply to society and 'Trendy Places Liberal Clones' adds fuel to their argument, as it doesn't give much hope for co-operation between creeds and classes. Dissenters like Sissay need to go beyond vitriolic criticism and into the realm of constructive alternatives.
Releases like 'Blackvibe' have a vital part to play in stemming the tide of game show/soap consumer pap that is defining British culture. It may be a losing battle and poetry has such a small audience that this is merely a drop in the ocean; but, without these drops, the tide of dissent would ebb away.
NC

DIE HAUT

Headless Body In Topless Bar (What's So Funny About SF083)

The latest from German "guitar" band Die Haut features an instrumental side and side with guest vocalists Anita Lane, Nick Cave, Kid Kongo Powers and Mick Harvey. The five instrumental compositions vary according to their inspiration: 'Another Ship In The Night' coming from comments made in court by British mass-murderer Dennis Nielsen - chilling for me as I write this within half a mile of the scene of his infamous crimes!; 'Escape From Yoghurt Ranch' a Western-sounding track based on Martin Amis' book 'Money' and 'SHC' inspired by spontaneous human combustion - Bang! All rather like guitarists voyages across the world via National Enquirer and Sunday Sport "news" stories. Intriguing. The vocal side has only highspots: Nick Cave singing 'I Just Dropped In To See What Condition My Condition Was In', a song which was a hit for The First Edition in the US around 1965, totally suiting the band's searing arrangements and Cave's notorious balladeering - brilliant. Mick Harvey sings the Loved Ones' song 'Sad Dark Eyes', followed by Powers' lyrics for 'My Gift To You' and 'You Seen Angel Jesus', featuring his eloquent prose and phrasing that knocks a swing feel to pieces. Anita Lane comes next, featuring her own song 'The Bells Belong To Ashes', throwing this theme and variation definitely towards variation. Dark, deep and moody, seductive and pleading - "When a bird spreads its wings to fly, it looks like it's crucified". Scary - guitars whining and timpani drums beating out some death beat or other - a darkness to end a bright ray of an album. Well thought-out and put together, an album that reacts. Recommended.
JS

ANDI SEXGANG

Arco Valley (Jungle FREUD024)

Featuring and produced by Mick Ronson, Andi Sexgang shoots straight to paying homage to Marc Bolan with the T-Rex sounds of 'Seven Ways To Kill A Man', seemingly lost in bygone years. Once out of the harder vein, this album smoothes-out through a series of eloquent pop tunes as maybe they would, or should have progressed in the mid-70s but with late '80s high production. 'Queen Of My Broken Dreams' floats into the laid-back 'Power Waits', full of whispering bass-lines and that ever-present fuzz guitar. Blues lines 'Assassin Year' and Bavaria waltzes 'Les Amants D'Un Jour', an interesting mix - undemanding and yet perplexing, creating more a picture of misty mornings and late nights on Broadway than hard-rocking years. 'Rock Revolution' suggests a Europop hit; shades of Marlene Dietrich's Western appearances haunt 'Christian Circus Joseph', and 'Belgique Blues' finishes off, a happy/sad balad with swingalong instrumentation. An interesting album whose direction seems to be every one of 360 degrees, so sure to find many receptive ears.
JS

STITCHED-BACK FOOT AIRMAN

Manic & Global (IN Tape IT061)

Fine stuff indeed, very very fine. Imagine a stuffed penguin singing the greatest hits of Rod Stewart through a half-inch megaphone settling down on the couch next to you with a back-catalogue of Glaxo Babies' records, Bogshed posters and Noseflute horse-droppings. Suddenly it stumbles across one of the long-forgotten mouse-folk! Squawking with ill-concealed delight, it swallows its beak, wails loudly and bursts forth into rapturous song, jigging a wee Irish jig. A Stitched-Back Foot Airman bursts through the door and invites everyone concerned to a party up at Jack's. You accept, gesticulating in Mandarin. The following words appear, bright neon on a silver crescent dome: England. Marine Land. XTC. Ecstasy. Wyatt. Why Not? Paisley Lampshades. Quirky, loveable, eclectic, electric, eccentric, ecliptic. Six-oh. Wicked. The Stitched-Back Foot Airman have a new record out and that's all you should need to know. Cracking.
ET

AND ALL BECAUSE THE LADY LOVES

Anything But A Soft Centre (Paint It Red RED001)

I believe the key word here is: generic. "Belonging or referring to a whole class or group". And All Because The Lady Loves, with their warm, compassionate vocal folky sound, typify a whole substrata of bands in the feminist rock movement (if one can be said to exist). Relying heavily on the fragile beauty of the female voice, this is a music which borders close to the acapella - vocals twining and intertwining around one another, backed by minimal, soothing acoustic guitar. A harmonious, bittersweet meeting of love and passion, lovers and friends, stridency and despair. Breathing welcome soft relief into the maleness of their harsh Newcastle surrounds, And All Because The Lady Loves put me in mind of the Rhythm Sisters, live, and Toxic Shock. A veritable delight of a record.
ET

THE GROOVE FARM

Alvin Is King (Subway SUBORG009)

So sad to say that enthusiasm should merely be a passing whim: one often wondered what would happen when the less self-effacing of the "anorak" bands "grew up" (after all, no-one wishes to stay pre-pubescent forever - that infers celibate virginity, and what else is "rock" if nothing but an excuse for sex?). The Groove Farm have passed through the usual 6-month hiatus of wanting to be Surfing Boys and have now decided to be the Soup Dragons playing at being the Flamin' Groovies, instead. OUT goes the jingle jangle jungle and RUSH of pumping adrenalin excitement, along with the obligatory transistor production. IN comes a selection of heavily Stones/60s (as in ROCK, not POP) melodies and grunge guitar. The title (referring to the legendary Godslot rocker) is too revealing: who NEEDS a copy of a copy of a copy of a copy, tack or no tack? Boys who think it's clever to venerate past idols who never rated AT ALL should have their bottoms soundly whipped... and this should be given the bum's rush.

ET

WILKO JOHNSON

Barbed Wire Blues (Jungle FREUD026)

When Wilko left The Feelgoods England lost one of its finest ever front line partnerships. No more would the crowds swoon and bay as Lee Brilleaux hammered his microphone deeper into his fist and the magnificent Wilko stalked backwards and forwards chopping at his Telecaster like a homicidal maniac on piecework. Some nights I swore blind there were two guitarists at work, one concealed behind the Big Figure's drums or lurking in Sparko's moustache - I mean, how could it be? How could Wilko play lead and rhythm at the same time? He didn't even use a plectrum! And I'm still puzzled (after all these years).

Well, maybe it doesn't matter, really. The point is that Wilko was and is the lynch-pin for a desperately original vision of Rhythm & Blues. Part John Lee Hooker, part B.B. King, part Canvey Island, part Kerouac, part Dennis Hopper, part Screamin' Jay - wholly dedicated. He's given us - that's everyone (even you shambling, hopeless, Goth-stupified, publicly angst-ridden, publicity-seeking morons) (Ouch! - Ed.), a new album and you should listen.

Wilko starts when the stuttering begins, when the shadows itch and when the moon rises over the oil refineries of Canvey Island. A slight, lantern-jawed man with searchlight eyes and thumbs of a murderer. 'Barbed Wire Blues' is tense, nervous, wears a paper-thin old suit and plays a red-and-black Telecaster from Hell. Don't you just love it - but, don't let your daddy know. Buy it.

Mr H

ROY HARPER

Loony On The Bus (Awareness AWL1011)

Roy Harper has been recording for 21 years and can count all of Led Zeppelin and Pink Floyd as his friends and collaborators ("Hats Off To Harper" on Led Zep III, singing "Have A Cigar" on 'Wish You Were Here') as well as sundry Stones, Whos, Yesses and Wombles (Chris Spedding). Yet even in the '70s he was unable to achieve much other than cult status with his aggressively political lyrics and distinctive plangent voice.

He has been on EMI for most of his career and they have signally failed to do much with him. It has been an indie, Awareness Records, that has shown the faith and eagerness that he deserves, and who has made available the best of his Harvest catalogue. This album is a collection of unreleased material from the last 11 years and is as good an example of what he is about as you could find - thoughtful, political songs without too much instrumentation to get between you and the message. As ever with Harper, the message is all and sometimes this can be a little overdone - 'Burn The World (Part 1)', 'Square Boxes' - but this is all part of the charm of the man.

Acid rain, terrorism, whales, unemployment, deforestation and a 3-verse summary of 20 years of wrack'n'roll are all given an airing in his inimicable style. Include liner-notes on Harper as God and Loony and you have a pretty irresistable package. A man who refuses to become part of the Next generation, who will "never pay poll tax" and who looks uncannily like a middle-aged Ralph Richardson on the front cover.

He may never achieve national chart success and he may be overstating his case when he says he "may be your last chance", but he is still an engaging character who will always be worth listening to.

GH

THE WEDDING PRESENT

The Ukranian Peel Sessions (Reception REC010)

The world's "least complex pop group" bring out the world's least complex World album. It is, of course, the long awaited Ukranian Peel sessions on a 12" mini-LP. It is full of deep-voiced choruses, wailing violin, very badly-played mandolin and by any normal standard is the worst album ever. But then, "normal standards" produce Rick Astley.

Rather, this is Perestroika as Gorbachev never dreamed of it. The boys and girl from Bradford downed a crate of Russian vodka and then threw up in the BBC studios whilst playing "Kalinka" out of tune and at different speeds. The result is the most fun record of the year, an essential purchase that will have you humming with a Russian accent for at least a week. All songs claim to be "Trad. arr." and all sound as though they may be - certainly, "Davni Chasy" is recognisable, a speed/thrash Ukranian "Those Were The Days". Wonderful album from the people that brought us the classic "George Best".

GH

FRONT 242:

Front by Front (Red Rhino Europe RRELP007)

A more illustrious journalist recently stated that Front 242 were a band that "demanded to be listened to." Hmmm...A few LPs into their career and Front 242 have definitely carved a little niche in the crassly-named Euro/Balearic/Beat pop. Undertones of Depeche, overtones of Kraftwerk, Front 242 have the ability to stir mutated breakdancing from the most static of listeners. The concepts are image-conscious and theatrical with elements of futurism. The LP is hard; centering around the quick tempos of bass sequences and severe rhythmic bass drum/snare combinations. "Headhunter" is included (their recent single), but doesn't take pride of place; that honour going to "Until Death Us Do Part". The vocals are a mixture of English and, erm...not English; but vocals don't strike as the most integral part of the songs. When Front 242 are in prolific melodic mode they can sound awesome, which is achieved on "Front By Front" for the most part. For the less melodic side, they decline to only avid interest with admiration. "Front By Front" is a powerful record that requires immediate attention!

GM.

YAZZ

Wanted (Big Life YAZZLP001)

It's a pretty brave move to kick-off your debut LP with your first hit single and then start Side 2 with your second. With the classic pop of the past, the question this raised would be: is the rest of the album just filler? Here, the answer is : No-though it is "classic pop" that we're talking about, and get, here. Some soul, some passion, a hint of (the girl can sing) and of bubblegum (neat hooks and choruses), some dance (enough that you'll want to). All classic pop-whether that of the '60s UK beat boom or even of Motown-has appropriated harder black musical forms and sweetened them for mass consumption. Which is what happens here, with the beats, style and tricks of Garage, House and current club culture lightened, yet still lively, and sweetened, yet still sweaty. Yazz is a sharp, independent, witty, intelligent performer-in the teen stakes, a great role model (move over, Madonna)-professional enough to project a vital air of spontaneity and impulsiveness, with-above all-an infectious, enthusiastic positivism: "Stand Up...", "Got To Share" and that first hit, say. Sensitive and smart and in these often miserablist times, that's an outlook that's not just refreshing but needed more than wanted, and wanted for all time..."Something Special", indeed. Pop Album of the Year? Simply, classic.

THE REST OF THE BOYS

THE REST OF THE BOYS
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US INDIES

Compiled for The Catalogue by Rockpool from its Power Radio,College Radio, Retail & Club Charts

(WOC: weeks on chart/LC: last chart/TC: this chart)
Charts compiled 21st October 1988

WOC	LC	TC			
-	-	1	**Screaming Trees**	Invisible Lantern	SST
5	1	2	**Timelords**	Doctorin' The Tardis	TVT
-	-	3	**They Might Be Giants**	Lincoln	Bar\None/Restless
-	-	4	**Mission Of Burma**	Forget	Taang!
-	-	5	**Rapeman**	Budd	Touch & Go
-	-	6	**Various**	'Til Things Are Brighter	Fundamental
-	-	7	**A Split Second**	A Split Second	Wax Trax
5	2	8	**Screaming Tribesmen**	Bones & Flowers	RYKO Analogue
-	-	9	**Front 242**	Headhunter	Wax Trax
-	-	10	**7 Seconds**	Ourselves	Restless

US IMPORTS

WOC	LC	TC			
5	3	1	**Pixies**	Gigantic	4AD
9	1	2	**Severed Heads**	Greater Reward	Nettwerk Canada
-	-	3	**Ultra Vivid Scene**	She Screamed	4AD
5	4	4	**Wolfgang Press**	King Soul	4AD
-	-	5	**Renegade Sound Wave**	Biting My Nails	Mute
9	2	6	**Pop Will Eat Itself**	Def Con 1	Chapter 22
-	-	7	**Secession**	Sneakyville	Siren
-	-	8	**Spacemen 3**	Performance	Glass
-	-	9	**Bappi Lahari**	Habiba	Hi-Hat & Bass
14	7	10	**Meat Beat Manifesto**	Strap Down	Sweatbox

Rockpool, 83 Leonard Street, 2nd Floor, New York NY10013, USA tel (212) 219 0777

RADIO SPOTLIGHT

"Out Of Steam"

RADIO 101, Zagreb
(94.3 FM Tuesdays 20.00-21.30)

Now in its fifth year, "Out Of Steam" is the only regular radio show of alternative music in Yugoslavia, aiming to educate and inform its audience about not only music, but also magazines, books, video projects and other independent activities. Regular features include historical profiles of artists, labels or musical trends and theories, competitions, new release news and reviews. Presented by music journalist Damir Tiljak, recent shows have featured the likes of Sugarcubes, Skin, World Domination Enterprises, Ut, Nick Cave (with the release of 'The Mercy Seat' single prompting a half-hour musical biography), as well as extensive profiles of Bauhaus (and the activities of its various ex-members to date) and the Virgin Prunes, amongst others. With many listeners taping the show, recordings circulate widely throughout Yugoslavia.
It welcomes information and items for airplay (labels should indicate whether they accept mail-order enquiries from listeners).
Contact: Damir Tiljak, Beogradska 121C, 41000 Zagreb.

"Out Of Steam" is just one show on Radio 101 ("Omladinski - i.e. 'Youth' - Radio 101"), one of the only two stations in Yugoslavia that don't belong to the state broadcasting system (the other is in Ljubljana), broadcasting 15 hours daily, weekdays, 17 hours at weekends, to a regular listening audience of 600,000 for its most popular shows.
Contact: Radio 101, Gajeva 10, 41000 Zagreb.

UK INDEPENDENT CHARTS OCTOBER 1988

Compiled for The Catalogue by MRIB, 3 Montague Row, London W1 Tel: (01) 935 0346

SINGLES

1	A Little Respect	**Erasure**	Mute
2	Budd	**Rapeman**	Blast First
3	Why Are You Being So Reasonable Now?	**Wedding Present**	Reception
4	Burn It Up	**Beatmasters feat P.P. Arnold**	Rhythm King
5	Je Ne Sais Pas Pourquoi	**Kylie Minogue**	PWL
6	I'll House You	**Richie Rich meets the Jungle Brothers**	Gee St
7	Nothing Can Divide Us	**Jason Donovan**	PWL
8	Oochy Coochy (FU Baby Yeah Yeah)	**Baby Ford**	Rhythm King
9	Peel Session	**The Smiths**	Strange Fruit
10	Sympathy For The Devil	**Laibach**	Mute
11	Please Help The Cause Against Loneliness	**Sandie Shaw**	Rough Trade
12	Why Do You Have To Go Out With Him When You Could Be Going Out With Me?	**Brilliant Corners**	McQueen
13	Heaven Knows	**Flatmates**	Subway
14	Headhunter	**Front 242**	Red Rhino Europe
15	All Of Me	**Sabrina**	PWL
16	Deanna	**Nick Cave & The Bad Seeds**	Mute
17	Stand Up For Your Love Rights	**Yazz & The Plastic Population**	Big Life
18	Freak Scene	**Dinosaur Jr**	Blast First
19	Nothing Matters	**Robert Lloyd & The New Four Seasons**	In Tape
20	Slam!	**Phuture Phantasy Club**	Low Fat Vinyl

ALBUMS

1	Daydream Nation	**Sonic Youth**	Blast First
2	Bug	**Dinosaur Jr**	Blast First
3	Into The Dragon	**Bomb The Bass**	Rhythm King
4	Blue Bell Knoll	**Cocteau Twins**	4AD
5	Rank	**The Smiths**	Rough Trade
6	Tender Prey	**Nick Cave & The Bad Seeds**	Mute
7	House Of Love	**House Of Love**	Creation
8	The Nephilim	**Fields Of The Nephilim**	Situation Two
9	Doing It For The Kids	**Various Artists**	Creation
10	Tommy	**Wedding Present**	Reception
11	Ones On 1	**Various Artists**	BBC
12	Kylie	**Kylie Minogue**	PWL
13	Thaw	**Foetus Interruptus**	Some Bizzare
14	Indie Top 20 Volume 5	**Various Artists**	Beechwood
15	Surfer Rosa	**Pixies**	4AD
16	On Tape	**Pooh Sticks**	Fierce
17	Crocodile Tears	**Chesterfields**	Household
18	Innocents	**Erasure**	Mute
19	Oops! Wrong Stereotype	**Various Artists**	Alternative Tentacles
20	New Build	**808 State**	Creed

RADIO CHARTS

The only UK poll of alternative radio play from the best new music shows in the land

BILLY BRAGG * Great Leap Forward * Go! Discs LP

NICK CAVE & THE BAD SEEDS * Tender Prey * Mute LP

THE CHESTERFIELDS * Crocodile Tears * Household LP

CLOSE LOBSTERS * What Is There To Smile About * Fire LP

DINOSAUR JR * Bug * Blast First LP

808 STATE * New Build * Creed LP

FRONT 242 * Headhunter * Red Rhino Europe 45

HORSEFLIES * Human Fly * Cooking Vinyl LP

JUNGLE BROTHERS * I'll House You * Gee Street 45

BAPPI LAHIRI * Habiba * Hi-Hat & Bass 45

MARIE & THE WILDWOOD FLOWERS * Single Girl *Edlesta LP

HENRY ROLLINS * Life Time * Fundamental LP

MICHELLE SHOCKED * Short Sharp Shocked * Cooking Vinyl/London LP

THE SMITHS * Rank * Rough Trade LP

SONIC YOUTH * Daydream Nation * Blast First DLP

THE TRAIN SET * She's Gone * Play Hard 45

VARIOUS * Hardcore Holocaust * Strange Fruit LP

VARIOUS * Ooops! Wrong Stereotype * Alternative Tentacles LP

WEDDING PRESENT * Why Are You Being So Nice To Me? * Reception 45

LP (CAD 801) CD (CAD 801 CD) CASS (CAD C 801)	**BULGARIAN VOICES**	**LE MYSTERE DES VOIX BULGARES : VOLUME 2**
LP (CAD 807) CD (CAD 807 CD) CASS (CAD C 807) DAT (CAD T 807)	**COCTEAU TWINS**	**BLUE BELL KNOLL**
LP (CAD 808) CD (CAD 808 CD) CASS (CAD C 808)	**DEAD CAN DANCE**	**THE SERPENT'S EGG**
LP (CAD 803) CD (CAD 803 CD) CASS (CAD C 803)	**PIXIES**	**SURFER ROSA**
12" EP (BAD 805) CD (BAD 805 CD)		**GIGANTIC / RIVER EUPHRATES**
LP (CAD 802) CD (CAD 802 CD) CASS (CAD C 802)	**THROWING MUSES**	**HOUSE TORNADO**
12" EP (BAD 806) CD (BAD 806 CD)	**ULTRA VIVID SCENE**	**SHE SCREAMED**
LP (CAD 809) CD (CAD 809 CD) CASS (CAD C 809)		**ULTRA VIVID SCENE**
12" EP (BAD 804)	**THE WOLFGANG PRESS**	**KING OF SOUL**
LP (CAD 810) CD (CAD 810 CD) CASS (CAD C 810)		**BIRD WOOD CAGE**

4AD

6

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